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# The Musical Journal

APRIL, 1910.

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We offer our hearty congratulations to Mr. Walter George, who has been organist of the Newport Pagnell Congregational Church for fifty years. To serve one church for so long a time is almost unique. We hope Mr. George may be spared to carry on his good work for many years to come.

"If at first you don't succeed, try, try again," is a good motto, but it can be carried too far. A Presbyterian Church in St. Louis was in want of an organ, and it was resolved to approach Mr. Carnegie, requesting him to supply the necessary funds. An appeal was sent to him every fortnight, but no response followed. Then more frequent letters were sent, until Mr. Carnegie was receiving one every day. In all, eighty-eight letters were received by him, and then he promised to help the beggars. After such rude treatment it was exceedingly good of him to respond at all.

We have read with great interest an address by the Rev. G. H. Morrison, M.A., delivered to the students of Aberdeen, Edinburgh, and Glasgow, on "The Minister and the Service of Praise." It is one of the most sensible papers on this subject by a minister we have ever read, and we heartily wish that a copy might be placed in the hands of every Free Church minister in the country. After pointing out what he thinks are the three great ends of Church Praise, Mr. Morrison went on to urge the students to think seriously of it. He said:

I want you from the very outset of your ministry to treat the praise in a high and serious way. I beg of you never to make light of it, for your people's sake and for your own sake; I beg of you never to speak of it jestingly as something that helps to fill the time. I beg of you to give your heart to it and to spare no pains in the arrangement of it, and to remember that while it is the easiest for you it may also be the most spiritual part of worship. Do not relegate the choice to the last moment, when the officer is waiting to take it to the choir-master. Have the thought of it before you all the week, just as you have your prayers before you all the week. I suppose there is no worthy minister who would think of choosing his text without first lifting up his heart for guidance. In precisely the same way lift up your heart for guidance before you dare to choose the praise for worship. That is what I mean by taking it seriously. That is to make the praise a matter of conscience. That is how one can join in psalm and hymn with a deep glad sense that God is using it.

Mr. Morrison is of opinion that the minister should occasionally "read the Praise," with the view of adding to the effect of the hymn. Further, he thinks that it is well sometimes to "expound the Praise." He says: "Done wisely, and with tact and with restraint, this may greatly add to the power of a service." That is true; but how rarely do we find a minister who can briefly "expound" either the Scriptures or a hymn in a really helpful way. Many attempt it, but few succeed in adding anything of value to the written word.

On "The Choice of Praise" Mr. Morrison spoke very wisely. He said:

I come now to speak on the subject of the choice of praise; and, in the first place, gentlemen, I would impress on you the wisdom of keeping that choice largely, if not entirely, in your own hands. In many congregations it is customary for the organist to choose the anthems. There can be no objection to that. In some congregations it is usual for the organist at the beginning of each month to suggest one or two hymns for every service during the month to be printed on the local cover. Neither to that can there be any serious objection. But in the best interests of the whole service that is the utmost you will allow if you be wise, even although you have the best and the most spiritually minded of organists. But let me not put it, gentlemen, as if that were a matter in which there is likely to be any trouble. My experience is that it is not so. Organists, even the most talented, feel that they are men under authority; they are, almost without exception,

loyal to the minister, willing to do all in their power to help him, alive to the right place of music in the sanctuary. But I am bound to say that in the one or two cases known to me where minister and organist did not pull together, the fault was by no means confined to the latter. In one case the minister, a neurotic and unstable creature, was constantly altering his lists and making changes at the last moment, in a way that would have tried the temper of a saint, to say nothing of a musician. In another case, the minister had an irritating way of introducing the organist to visitors as "My organist," as though he had been saying "My butler," which emphatically the organist is not. Gentlemen, if you treat the organist in a courteous and respectful way, if you regard him as a brother worker, if you bear in mind that his life is not an easy one, either financially or otherwise; if you remember that a word of praise now and then is as sweet to him as it is to you; if you do not lower yourself in his eyes by making the few minutes in the vestry a time of foolish gossip—then, believe me, the tie between minister and organist may prove one of the most delightful in life; and I believe that in the great majority of cases it is actually so.

When the selection of hymns, &c., is left in one man's hands, Mr. Morrison admits there is a chance of frequent repetition. He has found it helpful to occasionally ask all those attending a choir rehearsal to send him a list of their favourite hymns. He thus has obtained a list of perhaps 30 or 40 hymns, with some measure of popular favour, many of them hymns which he personally would not have thought of choosing. But knowing that some of the congregation like them, they are now and again found in the service list. Upon the whole Mr. Morrison is apparently inclined to keep pretty closely to certain favourite psalms and hymns about which have gathered many sweet memories, and in which everyone can join with heart and voice.

Mr. Morrison discusses the point whether the entire service (sermon, hymn, psalms, &c.) should be similar in character, so as to give a certain unity to the service. Where the minister is preaching on one of "the greatest verities," Mr. Morrison is inclined to make the service as uniform as possible in all its parts. But as a general rule he thinks the service of praise should be varied, because human experience is so varied, and none ought to go empty away.

As to the constitution of church choirs, Mr. Morrison is of opinion that while all may be welcomed to the choir practices, only those should be admitted to the Sunday choir "who have made open confession of the Lord Jesus Christ." He thinks there ought to be some test of a moral and spiritual, as well as a musical, kind before the services of anyone are accepted, because for "true choir singing" something more is needed than musical attainments. We are inclined to think that this very close guarding of the door to the choir is hardly necessary. Certainly, none should

be admitted except those who are interested and in sympathy with church work; but no doubt there are many people who have never made "an open confession," who live as upright lives as the most consistent church members. There ought not to be any objection to such persons joining the choir.

Some very useful suggestions were made by Mr. Morrison as to the relation of the minister to the choir. He thinks it is a good plan for the minister to occasionally invite the choir to his house. He also deems it desirable that the minister should periodically attend the choir practices.

Let the choir-master know when you are coming, and find out when you can come most suitably, for it is always a mistake to interfere when the choir is wrestling with some difficult piece. Such matters being arranged, I would suggest that your visit take this form. First convey to all present the cordial thanks of the Session for their services. To that then add your personal thanks; and if anyone has told you in your visiting how the singing has helped them, or the like, be sure and encourage the choir by letting them know that. Then I suggest that you speak a word or two on the devotional or spiritual aspects of the praise—that you exhort them to magnify their calling—that you urge them lovingly to make it a matter of prayer. It will be well if you have taken a quiet half-hour to put your thoughts into order on those topics. Finally, engage in prayer. The whole thing will not take more than ten minutes. No one will grudge you this brief interview, least of all the choir-master.

Finally, Mr. Morrison urges ministers to give a word of encouragement to organists, choir-masters, and singers now and again, even when visiting other churches.

If the choir have sung well, and helped you by their singing, do not forget to tell them so. See that you do not do it patronisingly—that, of course, is sure to be resented. But no man, whether preacher or singer, ever resents a genuine word of thanks. And believe me, that in many little churches, in villages and sleepy little towns, to speak a word like that may be as refreshing as dew to those whose work is often sorely discouraging. Ask the leader to convey your thanks to the choir the next time he meets with them for practice. Ask him to tell them how much you enjoyed the singing, and how it helped you when you came to preach. You take my word for it, that if you do that they will sing better than ever on the following Sunday.

We hope the Aberdeen, Edinburgh, and Glasgow students took all these wise remarks to heart. Would that we had more ministers of Mr. Morrison's stamp in our pulpits.

We shall print next month Dr. Mansfield's paper on "What England Owes to Nonconformity Musically," read at the Annual Meeting of the Free Church Musicians' Union, in Hull. "Short Criticisms" are also unavoidably held over.

## Passing Notes.

### DR. ARNE AND "RULE, BRITANNIA."

I am one of those who think that we are having far too many centenary and kindred celebrations nowadays. But no one is likely to grudge Dr. Arne the modest commemoration which was observed at St. Paul's, Covent Garden, where he was baptized, and where he was buried in 1778. If Arne had done nothing but write the air of "Rule, Britannia" (and he did much more), he would still have been entitled to the recognition of posterity. My only regret in connection with the famous ode is that we cannot tell for certain who wrote the words. "Rule, Britannia," as most people are aware, appeared first in the masque of "Alfred," produced privately at Cliefden, in 1740. The joint writers of the masque were James Thomson, the poet of "The Seasons," and David Mallet, a hack scribbler of the time. Neither Thomson nor Mallet gave any indication of their respective shares in the authorship, and it is from this circumstance that all the doubt has arisen in regard to the one thing from "Alfred" that has survived. Thomson had genius, and Mallet had not, and so most people favour Thomson's authorship. But Mallet might have had a stroke of inspiration. Instances of the kind have been by no means uncommon.

Every centenary and other "celebration" produces a vast amount of penny-a-lining by imperfectly informed persons, anxious to turn the occasion to their own pecuniary advantage. In connection with the Arne commemoration, I was amazed to read this in the *Daily Chronicle*:

When was "Rule, Britannia" first sung? It would seem that no human voice chanted the immortal "political hymn" till fifty years after it had been written. The occasion was a gathering at Ednam of the Knights of the Cape, held to celebrate the anniversary of the birth of Thomson. Lord Buchan, who records the circumstance, says that the jovial company sang the hymn as a conclusion to an "Attic entertainment," all "standing on their legs."

The paragraphist ought to have added whether the "celebrants" were steady on their legs or otherwise! But that is not the point. Apart from the fact that "Rule, Britannia" was sung at Cliefden the year it was written, and at Drury Lane five years later, "for the benefit of Mrs. Arne," I should have thought everybody knew that the Jacobite Rebellion of 1745 brought it into active use by the Hanoverians as a loyal song. It was this that led Handel to "quote" its opening bars in his "Occasional Overture." And has not Dr. W. H. Flood reminded us that the first public performance of "Rule, Britannia," was in Dublin, when Arne himself conducted "Alfred" there, on March 10th, 1743-4?

### CHOPIN AND GEORGE SAND.

Talking of commemorations, Chopin has enjoyed a sort of double centenary, for opinion is divided on the question of whether he was born in 1809 or 1810. The date 1809 has been generally abandoned in England, and I think with good reason. It is a curious coincidence that recently we should have had so many books about George Sand, the woman who is popularly supposed to have driven Chopin to his early grave. Publishers will have it that the public are clamouring for books on the amours of the great, and thus, willy nilly, we must accept the dictum and the works which follow in consequence. I have already had my say about the Chopin-Sand "affair," and I am not going to enlarge on it here. Whether the composer's connection with the novelist was purely platonic or otherwise, no one can tell. But perhaps the lady has been traduced by being made responsible for ruining De Musset's life and breaking Chopin's heart. De Musset was the kind of man that would have come to a bad end in any case, and Chopin was in the grip of consumption before he met George Sand. She brought him some womanly affection and some tender nursing when he sorely needed both, and if it had not been for her he might have died ten years sooner than he did.

### COMPOSERS' TREATMENT OF THE EVIL-DOER.

A provincial music critic suggests for discussion a subject which seems to me rather novel. He says, "It would be interesting to follow the evil-doer down musical history, noting by the way how composers have treated him." It would certainly be interesting. Indeed, an excellent essay might be written under the heading of, say, "Judas, from Bach to Elgar." Bach's Judas is very lightly sketched. His Jews are ugly enough, and their bloodthirsty clamour is painted vividly without outraging the medium. Handel's Jews mostly sing in set numbers. Haydn's evil-doers are simply bogies. César Franck, a man of like pious simplicity, has, in "The Beatitudes," made his devil, his Pharisees, and oppressors similarly unconvincing. Mozart's operatic characters are all clear-cut, but the composer never lays stress on sheer wickedness, and his music charms even while it stamps a definite evil personality on our minds. The older music, in short, never forgets to be music, and was perhaps none the less true to human nature that it gave its villains a mixture of good. It was generally content to emphasize the passions underlying drama rather than to present personifications of it.

Beethoven can hardly be said to have attempted a portrait of Don Pizarro. Mendelssohn can hardly have believed the priests of Baal to be very bad: if one judged by his music, they might be modern Sunday school teachers. Successful musical portraiture of even

the worst men, however, must give us much more than a tortured chaos of sounds. Music has a charm specific to itself, a charm which genius always respects. Wagner's villains have always their good points. The Hunding motif, to take only one example, strikes one as quite successful, yet it is difficult to say how it is so. It is certainly not because it has an ugliness to corres-

pond with the character of Seglinde's husband. We need not consider the witches and other sinister persons attempted by Berlioz, or the countless villains of conventional opera. Truth to tell, down to recent times the study of the evil-doer did little harm to music. Music gained in interest from him, and yet could remain true to itself.

J. CUTHBERT HADDEN.

## Musical Notes and Queries.

BY ORLANDO A. MANSFIELD, MUS. DOC., UNIVERSITY OF TORONTO; F.R.C.O.;  
L. MUS. L.C.M.; L. MUS. T.C.L.

(Author of "The Student's Harmony," Editor of "The Woolhouse Edition," etc., etc.)

### A PARSON'S PLAIN SPEAKING ON PLAIN SONG.

I have before me the Vicar's letter to an important Episcopalian church in a provincial town—the services in which church are of the order vulgarly known as "High." In one respect at least the letter shows mental progress, for the writer, in the passages I have italicized, has actually reached conclusions at which I arrived some twenty-five years ago. Says he: "I am seriously thinking of introducing on Easter Day some of the best Anglican chants for use on Sundays. I think that there must be very few of us who have not tired of the so-called Gregorian Chants—badly sung, and for the most part dreary in the extreme—especially as set for some of the Festivals. We cannot sing them as they should be sung. If we could, I should raise no objection to them. But any of us who have heard them sung by men only in Cathedrals abroad will know that our rendering of *Plain-Song Psalmody* is but a travesty of the true rendering. To my mind the Plain-song, which is so pre-eminently adapted to the Latin, is not suited to the English language, and I believe that few will regret the substitution of really good and bright Anglican Chants. The men in the choir are unanimous, I believe, in desiring them."

But where, in all this, does the poor organist and choirmaster come in? The total omission of any reference to his work or wishes in this matter gives to the letter an unpleasant flavour. The first person singular bulks too largely. Whereas, no alteration in the constitution or working of any department, be it in Church or State, should be accomplished without consultation with, and recognition of, the head of that department—in this case, the organist. If, in the State Church, he be "a person unknown to the ecclesiastical law," he should never be unknown to the law of Christian courtesy. I hope the Vicar will have a good time on Easter Day. His education in the matter of Anglican chants has been very slow, but it is progressing. Further experience in the matter of Christian courtesy will teach him "not to boast in another man's line of things made ready to his hand." The work of the organist should at least not have been publicly

alluded to as a "travesty." Personally, I am of opinion that it was only through the great exertions of that official that the Gregorians were able to be sung at all.

### A VETERAN FALLEN.

The death, at Oxford, of Dr. Walter Bond Gilbert, Mus. Doc., Oxon., and Mus. Doc., Trinity, Toronto, will be regretted by all who know his most popular hymn tune, "Maidstone," which first appeared in 1862, and is now almost indissolubly joined to the words "Pleasant are Thy courts above." The attempt of those superior persons, the compilers of the recent edition of Hymns Ancient and Modern, to oust this tune from its position, and Dr. Gilbert's dignified refusal to allow it to appear when the compilers had yielded to the storm of indignation their rejection had aroused, will be a matter fresh in the memory of most of my readers. Dr. Gilbert was born at Exeter, April 21st, 1829. In 1849 he was organist of the Parish Church, Bideford, an appointment now ably filled by my friend Mr. Henry Hackett, F.R.C.O. In 1859 Dr. Gilbert was at Maidstone, but in 1869 he became organist and choirmaster of Trinity Episcopal Chapel, New York. Here he did good work, introducing the compositions of English church musicians, writing sixty anthems himself, editing the Episcopal Hymnal, &c., &c. His stipend was about £600, and I understand that upon his retirement and return to England, in 1897, he retired upon half-pay. English churches, please copy.

### DR. ARNE'S "RULE, BRITANNIA."

So many references have been made to the bi-centenary of Dr. Arne, on March 12th, that readers of this column will scarcely need to be reminded that Arne's melody was included in Surrey Chapel Music, as edited by Benjamin Jacob, where it was set to words by Rowland Hill, commencing—

"When Jesus first at Heaven's command  
Descended from His azure throne."

But to-day people know but little of the original music and still less of the words. My friend, Rev. E. J. Hawkins, B.A., of Sidmouth, says that on one occasion,

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when in Germany, he and his fellow-students were requested to render "Rule, Britannia." "The first part," says he, "went well, all joining; but the latter part, if sung at all, was sung as a solo, and a very hesitating one at that. We were never asked for a second verse." At the recent elections some attempt was made by the naval-scare people to start the tune, but the effort soon fizzled out, it being about as ill-prepared as the statements of its promoters. Political use of the tune is to be deprecated, but a revival of its general use is greatly to be desired.

## WIND v. WINE'D.

In the March issue of the JOURNAL, my gifted and learned friend, Mr. J. Cuthbert Hadden, expresses his sore disappointment with my attitude towards the pronunciation of the word "wind" when employed in poetry or serious prose. Those who know Mr. Hadden best will quite understand that his expression of "being more disappointed than surprised" is only his nice way of saying what a very high opinion he has of the writer of these notes. So that even if I have "fallen from a state of grace" it is delightful to know that, in the opinion of my learned friend, I must at one time have occupied a position so eminently satisfactory. My friend asks me to give a "logical" reason why the pronunciation of words in singing should be different to that in speaking. I would venture to remind him that

we are not governed by logic but by law. Now one of the most important laws of correct vocal enunciation is that everything shall be done to secure distinctness and individuality in vowel sounds. It is also a fact that open vowel sounds are much more favourable to vocal execution, purity of tone, and genuine *sostenuto* than short and closed vowel sounds. Hence some of my reasons for preferring "wine'd" to "wind."

But, owing to my adoption of this position, Mr. Hadden seems to imply that I depart "from the accepted usage of educated people." I think not. For Walker and Nuttall are both with me, not to mention other authorities. Says Nuttall, "Wind—in poetry, wine'd." This is summary jurisdiction with a vengeance. Walker is less concise, but equally clear. In his Rhyming Dictionary, as allowable rhymes to "ind" as in "blind" and "find," he gives "the noun *wind* as it is frequently pronounced." "The familiar pronunciation of this word," says he, "does not rhyme with mind." So we have to choose between the frequent and the familiar. The latter should certainly not be used in poetical and serious writing. So I stick to the long "i," and by so doing do not prove myself to be either a Philistine or an Ishmaelite. Indeed, with the authorities quoted, I am in excellent company—a "goodly fellowship" in which I am not altogether without hope that my friend Mr. Hadden may eventually be found.

## Lines and Spaces.

By J. R. GRIFFITHS, MUS. BAC.

## LIFE OF DR. E. J. HOPKINS.

What a charming little biography is the recently-issued "Life and Works of Edward John Hopkins," a book written by Dr. C. W. Pearce! It is quite a model of its kind,—neither a word too much nor too little. Now that it has come, and come so successfully, it seems strange to think that nine years have elapsed since the death of Dr. Hopkins, and that we have had to wait till now for an adequate biographical sketch of him. It was fortunate for all of us that the writing of it was placed in the hands of a pupil and intimate friend—Charles William Pearce, for he, of all people, was the one most closely associated with the far-famed Temple organist.

The booklet consists of over a hundred pages, and is divided, most happily, into seven chapters dealing with (1)—Hopkins' "Early days and chorister life;" (2)—"Early organ appointments (1834-1843);" (3)—His organistship "At the Temple Church (1843-1898);" (4)—"Holiday Rambles at home and abroad;" (5)—"Literary Work and Musical Compositions;" (6)—"Public Recognition;" and (7)—"Retirement and death."

Very interesting are the particulars of the chorister period, the time when Chapel Royal boys had to do double duty on Sundays, viz., sing at two services at the Chapel Royal, St. James's, and two services at St. Paul's Cathedral. This involved changing their attire

four times, for they appeared in ordinary clothes at early morning service at St. Paul's, then changed into their scarlet uniform for the morning service at the Chapel. After dinner they had to change again for afternoon service at St. Paul's, and after that to change for Evensong at the Chapel, and then, after all this, they had to doff their scarlet and finish the rest of the day in ordinary attire!

Full of interest, too, are the other chapters, but the one on which I lingered most was that on the Holiday rambles abroad, tours that resulted in much material for that standard work, "Hopkins and Rimbault on the Organ." As I have personally visited a large number of the continental places Hopkins went to, the incidents recorded in the note books placed at Dr. Pearce's disposal were peculiarly interesting to me, and especially the description of the organs in Paris, Cologne, Hamburg, and Lübeck. The remark on page 47, "It was a rare treat to be allowed to sit with him in the organ loft. This was a privilege he was liberal in extending to musical enthusiasts," reminded me of two occasions when the privilege was accorded to me. Turning to my note book I find that I sat with the Doctor on November 1st, 1896, and January 3rd, 1897. On the former date I have remarked that he frequently sang himself during the unaccompanied responses, etc., and that he had a nice tenor voice. After the service

was over, and after he had taken a kindly leave of his choristers—and it was touching to see the affection that existed between him and them—he took my arm in a fatherly way and we walked together along Chancery Lane. I asked him if it were he that started some singing classes at the Temple in 1846, and he said, "Yes, but they did not last long." I also tried to elicit some information about the first appearance of some of his tunes, but he was then in his seventyninth year, and if there had been any interesting associations in connection with his tunes, he had evidently forgotten them.

Very interesting, too, is the chapter on literary work, and to us, it is worth recalling that Hopkins' services were enlisted not only in the Anglican Church to which he belonged, but also in the cause of Free Church music. He edited the music of "The Wesleyan Hymn Book," "The Free Church of Scotland Hymnal," "Hymnal of the Presbyterian Church in Canada," "Church Praise" (Presbyterian Church of England), and the "Congregational Hymnal." And when we remember the many tunes of his that have enriched the Psalmody of the latter half of the nineteenth century, we have reason to be profoundly grateful for the life-work of E. J. Hopkins. Tunes like "Artavia" ("And didst Thou love the race,"), "Deva," "Ellers" ("Saviour, again to Thy dear name,"), "Epiphany" ("Brightest and best,"), "Feniton Court" ("Lead us, heavenly Father,"), "St. Raphael," and "Wildersmouth," will probably keep his name fresh long after his work in other departments has been forgotten.

Thus, these few words about a little book that every lover of Hopkins should wish to see on his shelves. If I add that the price of it is but the modest sum of three shillings, I hope I have said sufficient to show what a store of information is contained in this inexpensive work. The publishers are the Vincent Music Company, Berners Street.

\* \* \*

#### THE ORGANISTS' BENEVOLENT LEAGUE.

I wonder whether the newly-formed Organists' Benevolent League will become a success? On the face of it, it seems a most praiseworthy effort, and one deserving of all support: and it is highly commendable, to quote the words of the prospectus, "that an Association be formed . . . having for its object the relief

of deserving organists who are in distress, or of those dependent on them." But I have my doubts whether the means adopted of obtaining the funds will be instrumental in raising much money. The proposal that organists should "contribute once a year, by giving an organ recital, concert, lecture, or appropriate entertainment," seems at a first glance a very easy thing to do, and I am quite sure that of the hundreds of organists in the United Kingdom capable of giving such recitals, etc., very few, if any, would object to offering their services in so good a cause. But when one looks closer into the matter and contemplates the proposal of any organist to get up a recital and announce on the posters the object thereof, it is then that one is faced by the suggestion, "Will the object be of sufficient interest to (1) enlist the attendance of the public, and (2) to cause them to contribute!"

If I, for instance, proposed to the deacons of my church that they allow me the use of the building for a recital for the above purpose, I know they would grant the request readily enough, but I can imagine them saying to themselves, "We don't know any deserving cases in this borough, would it not be better to wait till we knew someone in whom we are personally interested?" And, however much many an organist would like to help, I can quite understand that many a sensitive man would feel almost as if he were asking for help for himself, when stating the object for which the recital or concert was to be given.

Then, if I may say so without being misunderstood, I fancy that many people will consider that a subscription list headed with a substantial grant from an Institution like the Royal College of Organists, would have stood a better chance of enlisting sympathy among the members of the R. C. O. I know that many members, and especially country members, consider they do not get much benefit in return for the amount of their subscriptions. But if they knew that a good proportion of their subscriptions was devoted to a fund for helping their necessitous brethren, I believe that not only would they pay their annual fees cheerfully, but a greater number of organists would be interested in becoming members.

However, I throw out the hint, and in any case I hope that a League with such a good object in view may flourish and be a means of comfort to many, who, through no fault of their own, have fallen on evil days.

### PRIZE COMPETITION.

#### RESULT of February Competition.

The prize of One Guinea for a Sunday School Primary Tune has been awarded to

Mr. JOHN S. WITTY,  
28, Springcliffe Road,  
Manningham, Bradford.

For our April Competition, we offer a prize of Two Guineas for a short full Devotional Anthem; it should not exceed 80 bars.

The conditions are as follows:—(1) MSS., marked outside "Competition," must be sent to our office 29, Paternoster Row, London, E.C., not later than the last day of the month—April 30th. (2) To annual

subscribers the competitions are open free; a sixpenny postal order must be enclosed with every MS. sent in by non-subscribers. (3) Each MS. must be marked with a *nom-de-plume*, and must be accompanied by a sealed envelope containing the name and address of the composer. (4) No MS. will be returned unless a stamped addressed envelope is sent for that purpose. Every care will be taken, but we cannot be responsible in case of loss. The result will be announced in our June issue. (5) We reserve the right to withhold the prize if, in our opinion, there is no composition of sufficient merit sent in. (6) Our decision shall be final.

## Mr. Thomas Facer.

ONE of the busiest musical teachers in the Midland counties is Mr. Thomas Facer, who has for many years been doing excellent work in Birmingham. What influence he has had in the musical education of the district it is impossible to tell, but without a shadow of a doubt I can venture to say it is very great. He is a man of wide experience, of burning enthusiasm, and of infinite tact and ability.

Mr. Facer was born at Stratford-on-Avon, December 11th, 1856, and can boast of having come into the world in the same street as Shakespeare. His mother was the village schoolmistress

at Shottery, and resided close to Ann Hathaway's cottage. She was a very good singer. His father hailed from Long Buckby, near Northampton, and his grandfather used to play the bassoon in the village church, so he comes of a musical stock. His parents first met at the Wesleyan Chapel, Stratford-on-Avon, both being strict Methodists. At a very early age young Facer showed signs of being musical, and when a mere boy he sang alto in the chapel choir. He took piano lessons from Mr. George Garlick, a schoolmaster, to whom he went at 7 a.m., once a week. When about eleven years old, his father one day said to him, "You've got to play the harmonium in chapel next Sunday."

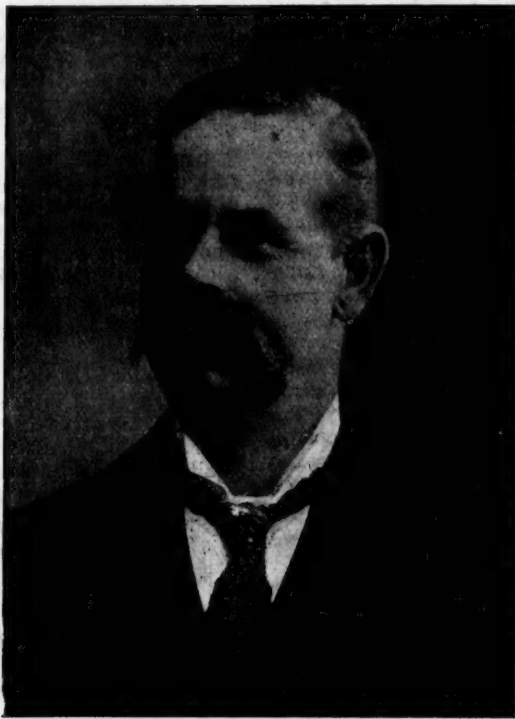
The regular player was away, intending to be absent for a short time only, but he did not return to the town, so Mr. Facer undertook the duties permanently, and remained at his post till he was seventeen years old. During part of that time he was accompanist to the Stratford Choral Society, of which Mr. Garlick was conductor, so in his early years he got a variety of experience.

Mr. Facer remembers a very interesting episode in his career when he was eight years of age. There was a Shakespearian celebration at Stratford-on-Avon, when Mr. John Oxenford (father of the present gentleman of that name) went to the town as critic for *The Times*. The hotels were full, and Mr. Facer's parents were persuaded

to give him a bedroom for the week. One day he said to Mrs. Facer, "A friend of mine, old John Goss, is coming down; will you kindly put him up for a day or two?" The St. Paul's Cathedral organist duly arrived, and he happened to hear young Facer singing about the house, and was much struck with the quality of his voice. Goss gave him some ear exercises, and before he left Stratford he asked the parents to allow their son to go into St. Paul's choir. Being very strict Methodists this idea did not appeal to them, so it was respectfully declined. In two years the offer was renewed, but again refused. What

might have happened had this suggestion been adopted, who can tell?

When young Facer's life-work had to be decided upon, it was resolved that he should go in for a scholastic career, so he was apprenticed as a pupil teacher at the British School in Stratford-on-Avon. After the expiration of his term he went as assistant master at a Walsall Board School. He has a very vivid recollection of his first two days in that town. Lodgings had been taken for him, and when he arrived on the Saturday evening he found the home in mourning, owing to a child having died in the hospital, that morning, from burns. On the Sunday morning he went to the Wesleyan Chapel, which he found draped



MR. THOMAS FACER.

in black, as one of the principal supporters of the church had died during the previous week.

The following Sunday morning, Mr. Facer went to a small Wesleyan Chapel where there was an organ, but it was not used. Making some enquiries, it appeared the organist was away, and there was no one to play. Although he had not been accustomed to a pipe organ, he offered to do the best he could at the evening service, if they cared to make use of him. His offer was readily accepted, and in the afternoon he had a practice on the instrument. He saw two manuals, but at first he did not know what the second manual was for! After experimenting for a little time, he was soon at home with the organ, and got on so

well at the evening service, that shortly afterwards he was asked to take the post of organist. The choir-master was an old blacksmith, who was a very fair and enthusiastic musician, from whom Mr. Facer learned a great deal. He went to Mr. Bond (assistant organist to Mr. Stimpson, of Birmingham Town Hall) for organ lessons, and was so anxious to get on that he practised from six to seven o'clock every morning.

In 1877, Mr. Facer was appointed assistant master at a Board School in Birmingham. He attended Moseley Road Wesleyan Chapel, and a little later was asked to become organist there. There was a good 3-manual instrument in the church. He remained there for nearly eight years, and did very useful work for the church. But unfortunately a minister was appointed who had little sympathy with music, and would not allow an anthem to be sung. Mr. Facer felt very keenly this damper on his work, and resigned his position. The chapel stewards tried to persuade him to remain, but he preferred, under all the circumstances, to make a change.

Such a capable and energetic man as Mr. Facer was not long without a post. The Rev. W. F. Callaway, a very musical man, and a well-known Congregational minister, asked him to become his organist at Soho Hill Church. The circumstances leading up to this invitation are interesting. When Mr. Facer was a boy at home, Mr. Callaway visited a village near Stratford-on-Avon every Whit-Monday, to preach at the Chapel Anniversary services. He noticed young Facer's beautiful alto voice, and was much struck by it. Talking to the boy, he found he had got his Sol-fa Certificate. Mr. Callaway jocularly said, in effect, "You are so young, I must test your ability to hold the certificate." So he took the lad into a field, where they sat on a fence while various exercises were sung, and Mr. Callaway was delighted with the boy's knowledge. That began a friendship which lasted till the minister's death.

It was in 1884 that Mr. Facer went to Soho Hill, and he remained there nearly seventeen years. He had an excellent choir. Mr. Callaway attended the weekly practices, and from him Mr. Facer got many useful hints on choir-training.

In 1901 another move was made to Edgbaston Congregational Church, of which the Rev. W. S. Houghton is minister. Mr. Facer is still serving this church with energy and ability. There is a good musical service. The choir (with a membership of about 40) is very efficient, with four paid soloists as leaders. The Lord's Prayer and the "Amens" are sung, and a Vesper is sung after evening service. Once a quarter, a "Musical Service" is given. The ordinary service is shortened, and then music is rendered for about an hour-and-a-quarter. At these services large selections from *Elijah*, *Messiah*, *Holy City*, *Stabat Mater* (Dvorak and Rossini), *Woman of Samaria*, *Redemption*, and *St. Paul*, have been given, and invariably have been greatly appreciated.

When Mr. Facer first went to Birmingham, he started a Sol-fa Class, which ultimately developed

into the Choral Union, a body of about 250 voices. This is its twenty-third season. Concerts are given in the Town Hall, with an orchestra of 60 players, and Mr. Perkins at the organ. Last season, *The Light of the World* (Sullivan), *Messiah*, and *Elijah* were given.

Another choral body conducted by Mr. Facer is the Sunday School Union Choir, which gives an annual Festival in the Town Hall, extending over a week. Mr. A. R. Gaul was formerly conductor, but since 1887 Mr. Facer has been in command. Some 650 scholars render part-songs, anthems, action songs, &c., the interesting programmes always drawing large audiences.

In 1879, Mr. Facer was appointed singing-master at King Edward's School, a position he still holds with much credit. Some 2000 children pass through his hands every week. In order to equip himself the better for this new work, he journeyed to London and back many times for private lessons, and attended the Summer Term at the Tonic Sol-fa College with great success.

Mr. Facer has written some effective things. *The Maid of Lorn* was composed specially for a Tonic Sol-fa Festival at the Crystal Palace. The anthem, "Peace, be still," is another favourite. He was, from a boy, fond of composition; but his father did not encourage him. On one occasion, finding the youth writing a march, the parent said, "My boy, there's plenty of fine music already written; you learn that first before you begin to write." Now he is too busy to devote much time to composition.

Mr. Facer is a man of robust health. He is methodical in all he does, and unless he had been thoroughly capable and enthusiastic in his work he could not possibly have attained the high position he holds in Birmingham. Long may he continue to influence the musical life of the Midlands.

BROAD NIB.

## THE Free Church Musicians' Union.

President: DR. F. N. ABERNETHY.

Treasurer: MR. J. E. LEAH, F.R.C.O.

Sec.: MR. H. F. NICHOLLS, A.R.C.O., Newport, Mon.

THE Second Annual Meeting was held in Trinity Wesleyan Church, Coltman Street, Hull, on Wednesday, March 9th. The Administrative Committee met at 2.30, General Council at 3 o'clock, and Members' Meeting at 3.30. Dr. F. N. Abernethy, F.R.C.O., was in the chair, and among those present were Dr. Orlando Mansfield (Torquay), Messrs. Geo. Dodds, Mus. Bac., and J. Heywood (Newcastle), Thos. Facer (Birmingham), W. C. Webb, Alexander Tucker, and Rev. J. Barnesley (London), F. H. Bond (Wellingborough), F. N. Christall (Nottingham), F. Godley (Harrogate), J. Soulsby, J. A. Meale, G. B. Blanchard, E. Stubbs, J. Owner, A. J. Stather, and J. A. King (Hull), with

J. E. Leah (Guildford), General Treasurer, and H. F. Nicholls (Newport), General Secretary. Several apologies were received for absence.

The Secretary's Report stated that there had been a substantial increase of membership, and several new centres had been formed. During the year three members had died, viz.: J. P. Attwater (Clapham), F. E. Edmonds (Scarborough), and D. R. Davies (Cross Keys, near Newport). The library scheme had been well considered, and a library with over 100 volumes was established in the Newcastle Centre. Over 60 meetings had been held in different centres, and much enthusiasm displayed. It was hoped that each member would endeavour during the year to obtain six new members, and if that was accomplished their Union would be over 2000 strong by the next annual meeting.

Mr. Leah submitted the Treasurer's Balance Sheet, which was eminently satisfactory.

Dr. Abernethy announced that the adjudicators in the Anthem Competition regretted they could not make an award, as the compositions were not of sufficient merit.

Various ideas and suggestions for extending the Union's usefulness were made by different members, and the officers were thanked for their services.

Dr. Thos. Keighley, F.R.C.O., was unanimously chosen President for 1911, and Dr. Mansfield added to the list of Vice-Presidents.

Mr. J. Soulsby afterwards entertained the members to high tea, and an adjournment was then made to the Queen's Hall for an Organ Recital by Mr. J. A. Meale, F.R.C.O., which was much enjoyed. A vocal solo was rendered by Mr. Alexander Tucker with much acceptance.

The public Conference was held in the Trinity Wesleyan Church at 7.30, when the President gave an interesting address from the chair. Papers were read by Dr. Orlando Mansfield and Mr. Geo. Dodds, Mus. Bac., which were well received. (The President's address and Mr. Dodds' paper will be found in other parts of this issue). Solos were rendered by Messrs. A. Brown, J. W. Coulson, F. Godley, and Miss Ellis sang Mendelssohn's "Hear My Prayer" with the choir. Anthems were well given by a choir of 100 voices, conducted by Messrs. Soulsby and Owner, and Mr. W. Briggs presided at the organ. The Rev. A. Whetnall conducted the devotional exercises, and welcomed the Union in the name of the church, and the General Secretary responded.

The whole proceedings were marked by much heartiness, and at the Recital and Conference there were good attendances. The friends in Hull are sincerely thanked for their hospitality and excellent arrangements.

#### LONDON AND DISTRICT CENTRE.

Dr. Abernethy, the President, gave a Concert-Lecture on February 22nd, at the Thomas Binney Institute, on "Chopin," the date being the centenary of the composer's birth, which gave added interest to the occasion. Dr. Abernethy proved himself to be at once an interesting lecturer and a capable pianist, playing his selections with marked ability. He was assisted by Mr. Ernest Robinson, violin, and Mr. Henry Hooton, violoncello, who joined him in a rarely-heard trio; and Miss Kathleen M. Spink and Mr. Herbert Chown, who sang selections from a volume of Seventeen Songs, which are not so well known as they deserve to be. Mr. John Spink, organist of West Hampstead Congregational Church, and also Secretary of the London Centre, accompanied. Mr. Berridge occupied the chair.

A meeting was held at Forest Gate Baptist Church on Thursday, March 10th. Mr. Horace Holmes presided, and gave an excellent address. The Rev. C. Hull and Mr. J. Spink (Secretary of Centre) also spoke very effectively. Vocal and instrumental selections were given under the conductorship of Miss L. Z. Dugdale, Mus. Bac., with Miss Winifred Gardener, A.R.C.O., at the organ. There was an excellent attendance.

A meeting will be held in Paddington Congregational Church, on April 5th, when Mr. Josiah Booth will lecture on "Sullivan," with musical illustrations.

#### HULL DISTRICT CENTRE.

The officers chosen for this Centre are Mr. J. Soulsby, A.R.C.O., Chairman, Mr. Joseph Owner, Secretary, and Mr. J. A. Meale, F.R.C.O., Delegate. Arrangements are being made to form a programme of meetings, &c.

#### BRADFORD DISTRICT CENTRE.

Two well-attended meetings have been held during the month, and several members elected. Mr. Frederic James, Mus. Bac., is the Chairman, with Mr. Oliver Knapp as Secretary and Delegate. There are indications of a strong and well-organised Centre in this district, and much interest is shown by all the members.

#### BIRMINGHAM DISTRICT CENTRE.

A meeting was held on March 7th, under the chairmanship of Mr. T. Facer. Several new members were admitted, and an interesting discussion on "Anthem" followed.

#### SHEFFIELD DISTRICT CENTRE.

The General Secretary attended the inaugural meeting, in the Victoria Wesleyan Hall, on March 8th. Mr. W. S. Jessop presided, and there was an excellent attendance. A resolution was unanimously carried, after the Secretary's address, to form the Centre, and a committee and officers were elected. Mr. W. S. Skelton, J.P., was chosen Chairman, and Mr. Maurice Tomlinson, Secretary. A meeting was arranged for March 21st, at Brunswick Wesleyan Church, when Mr. W. S. Jessop promised an organ recital.

Meetings have been held in Leicester and Manchester, attended by Dr. Mansfield and Mr. J. E. Leah, and it is hoped that Centres will shortly be established.

The Annual Dinner of the Union will be held in the Holborn Restaurant, on Saturday, November 5th.

Congratulations to our member, Mr. L. H. Snow, organist of West Croydon Congregational Church, upon his election to the chair of the East Surrey Congregational Union. This is a well-deserved honour, and one which should be conferred upon our Free Church musicians in other counties.

Will any organists who desire an exchange of appointments in holiday season in summer months, apply to the General Secretary?

## *The Bradford Nonconformist Choir Union.*

THE First Annual Festival of the above Society has just been held, and the results are highly encouraging. The Union was only formed last August, and in consequence the Festival Books have not been long in the hands of the choristers. Though the numbers forming the programme would not be considered difficult for a choral society, they appear in a different light when it is remembered that the chorus is a union of choirs, each of which has to rehearse the music at its own choir practice, with few opportunities for combined rehearsal. Judged in this light the programme was somewhat exacting, but despite this fact, the chorus acquitted themselves excellently.



MR. ALFRED SHEPHERD.

For another year it would be well for the committee to anticipate the difficulty a choir of twenty voices have in the rehearsal of such numbers as "Be not afraid" and "Hear my prayer," particularly where the balance of voices is unequal. Though such numbers are best suited for the performance of the combined choirs, one such number would be sufficient when it is remembered that the primary object of the Union is to help each choir to secure good anthems for its ordinary Sunday services. Good vigorous renderings were given of "The Strain Upraise" (Nichol), "Be not afraid" (Mendelssohn), and "Hear my prayer" (Mendelssohn), though there was a degree of uncertainty apparent at

times in the last number. The chorus shone in the singing of "Whoso dwelleth" (Griffiths), which they had made their own. The best number of the sacred portion was undoubtedly the rendering of "Abide with me," which had been specially written for them by Mr. Arthur Pearson, a well-known Bradford musician, who is a strong supporter of the Union. Here, the choir showed a sensitiveness to light and shade which was particularly noteworthy in such a large body of singers. Real *piano* effects, lacking in some of the previous numbers, were easily achieved. "Arise, shine," an anthem by Sir Charles Stanford, is certainly outside the run of the ordinary choir's repertoire. It has a subtle charm of its own, and a freshness which lingers in the memory. The chorus grappled with the difficult entries very bravely and gave a praiseworthy performance of this number.

A pleasant surprise awaited the audience in the vivacity with which the chorus tackled the secular numbers. We were sure of course of good tone, after what had been heard, and good intonation, but a certain lack of springiness and alertness, attributed to the huge size of the chorus, seemed to disappear almost entirely. With the exception of the "Autumn Song" (Arthur Pearson), which was taken far too slowly, a new lightness of tone, hitherto absent, secured for the remaining numbers a series of fine renderings. "The Martyrs of the Arena" (Rille), "There is beauty on the mountain" (Goss), and "Now let us make the welkin ring" (Hatton), showed that the Union has a body of singers with high choral ability.

Mr. Alfred Shepherd is to be congratulated upon the success of the evening's concert; he has a clear and decisive beat. In Mr. Lawrence Hirst, F.R.C.O., the Union has secured a most able organist. His accompaniments were clean and crisp, and he received quite an ovation for his organ solo, which was encored. The soloists, Miss Nellie Judson (Soprano), and Mr. Harry Horner (Baritone), contributed no little to the success of the evening, both were in fine voice and secured several encores.

More than a word of thanks is due to the secretary, Mr. John Midgley, on whose shoulders the burden of organization has fallen. At a time when so many firmly established choral societies are losing ground and drawing on their reserve funds, it is a great thing to be a secretary of an organization which has cleared expenses in its inaugural year. It takes an imagination more vivid than many individuals possess to realize the amount of secretarial work necessitated by a large organization. The frequent calls upon time and energy from different directions can only be successfully met by an enthusiast. Such is Mr. Midgley, to whose tact and urbanity the Union is deeply indebted.

TWELVE

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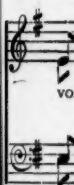
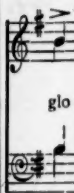
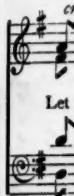
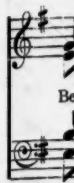
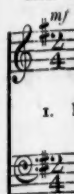
**LEEDS.**

London.—29, Paternoster Row, E.C.

**FIRST SET.**

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Mrs. F.



*mf* Y  
*cres.* C  
*mf* I  
*f* I  
*mf* N  
*rall. e dim.*  
*mf* A  
*mp* L  
*p*  
First Set.

# 1—King of earth and heaven.

Mrs. HAYCRAFT.

PRIZE TUNE. R. G. THOMPSON, Mus. Bac., Dunelm.

*mf* *Brightly, not too quickly.*

1. King of earth and hea-ven, At this gladsome tide; Fount of all re - joi - cing,

Be Thou glo - ri - fied. Ga-ther'd here be - hold us, With the friends we love,

*cres.* **CHORUS, *f* A little quicker.**

Let our fes-tal mu-sic Reach Thy courts a - bove! Like the mighty voi-ces of the

glo - rious sea, Let our hal-le-lu-jahs rise, O Lord, to Thee, Like the mighty

voi-ces of the glo - rious sea, Let our hal-le-lu-jahs rise, O Lord, to Thee.

*mf* How shall children praise Thee,  
Everlasting Light—  
*cres.* Greater than earth's greatest,  
*mf* Through all ages bright?  
*f* In the name of Jesus  
Come we to Thy feet,—  
*mf* Name beyond all others,  
*raill. e dim.* Tender, gentle, sweet?  
*mf* All the vast creation  
Swells the mighty hymn—  
*mp* Lilies of the valley,  
*p* And the forest dim;

First Set.

*mp* Nature ever chanteth  
Praise to Thee, O King,—  
*cres.* Let the hearts before Thee  
*f* Glad hosanna bring!  
*mf* On to happy service  
Joyfully we'll go,  
*cres.* And in notes undying  
Shall our praises flow;  
*mp* Till with white-robed angels  
*cres.* On the golden shore,  
*mf* We shall sing to Jesus  
Ever, evermore.

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## 2-0 Holy, heavenly Father.

S. H. POTTER. (By permission).

PRIZE TUNE.

ISABEL REYNOLDS.

*mp* O ho - ly, heav'n - ly Fa - ther, Thy hap - py chil - dren

raise *cres.* A song of joy and glad - ness, *mf* A

song of prayer and praise; *rall.* And en - treat Thee to sanc - ti - fy Our

hearts, *dim.* and to guide us when We tread Life's un - known ways.

*mf* That as we in time grow older,

As men and women, we

*mp* May e'er revere our Father,

*cres.* And draw our strength from Thee,

*rall.* To resist those temptations which

*cres.* May lead us astray, and tend

*dim.* To sin and impurity.

*p* And when our day is ended,

And we can work no more,

*pp* May we in peaceful slumber

Attain that golden shore

*cres. e rall.* Where we shall become our Father's

Children again, and dwell

*dim.* With Thee for evermore.

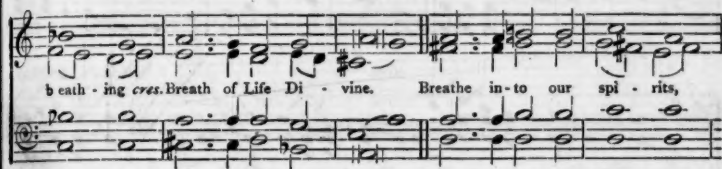
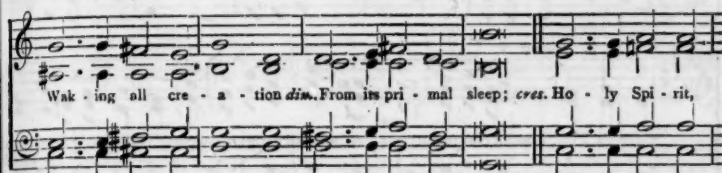
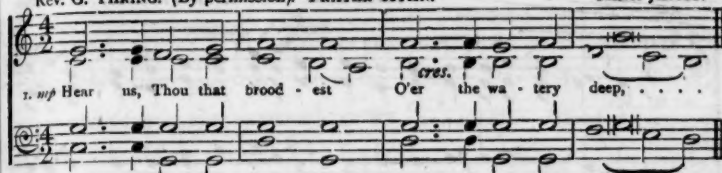
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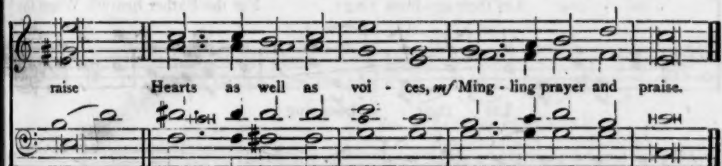
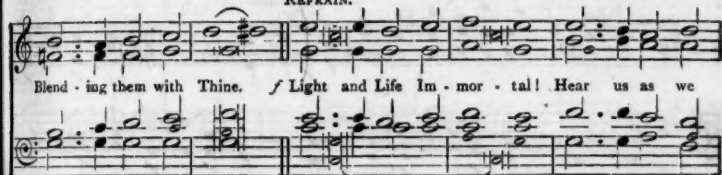
### 3—Hear us, Thou that Broodest.

Rev. G. THRING. (By permission). PRAYER HYMN.

CHAS. JESSOP.



#### REFRAIN.



*mf* When the sun ariseth  
In a cloudless sky,  
May we feel Thy presence,  
Holy Spirit, nigh;  
Shed Thy radiance o'er us,  
Keep it cloudless still,  
Through the day before us  
Perfecting Thy will.

When the fight is fiercest,  
In the noontide heat,  
Bear us, Holy Spirit,  
To our Saviour's feet:  
*mf* There to find a refuge  
Till our work is done;  
*f* There to fight the battle  
Till the battle's won.

*p* If the day be falling  
Sadly as it goes,  
Slowly to its sadness  
*pp* Sinking to its close,  
May Thy love in mercy,  
Kindling, ere it die,  
*mf* Cast a ray of glory  
O'er our evening sky.

*mf* Morning, noon, and evening,  
Whensoe'er it be,  
Grant us, gracious Spirit,  
Quick'ning life in Thee:  
*f* Life that gives us, living,  
Life of heavenly love;  
*mf* Life that brings us, dying,  
Life from heaven above.

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# 4—Above the wondrous music.

A. E. HIRST.

PRIZE TUNE.

R. G. THOMPSON, Mus. Bac.

*Smoothly and with expression.*

*mf*  
1. A - bove the wondrous music Of an - gels that a - dore; A - bove the swelling

*cres.*  
anthems That human choirs outpour; A - bove all songs of worship That heav'n & earth can

*dim.* CHORUS. *Brightly.*  
raise; There cometh to the Father The children's hymn of praise. *f* Join wethen our

voi - ces, Let their ec - hoes ring; For the Father heareth When the  
Let their ec-hoes ring;

chil - dren sing, For the Father heareth When the chil - dren sing.

*p* From hush of solemn worship,  
The prayers of men uprising;  
*pp* And oft in lonely sorrow  
The heart for succour cries;  
*mp* The saints of God are pleading  
His blessing everywhere;  
*p* But over all comes floating  
*rall. e dim.* The little children's prayer.

*mp* O, tenderly He loveth,  
And constant is His care;  
*cres.* His watchful arms are guarding  
From danger everywhere.  
*mf* Then sing, O, little children,  
*cres.* From happy hearts to-day,  
*f* And let your songs of gladness  
Tell out His praise alway.

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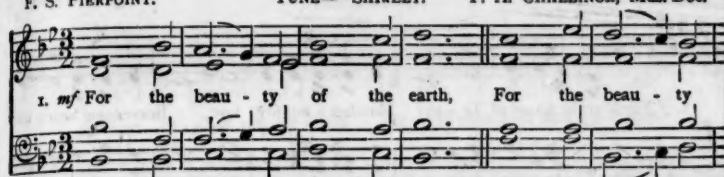
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# 5—for the beauty of the earth.

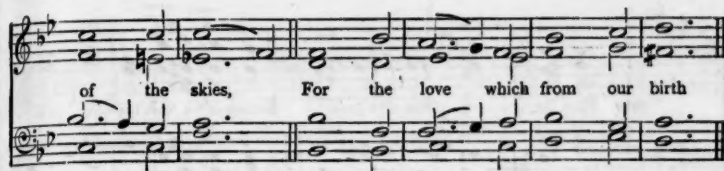
F. S. PIERPOINT.

TUNE—"SHIRLEY."

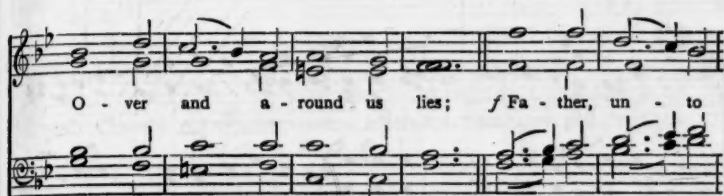
F. A. CHALLINOR, Mus. Doc.



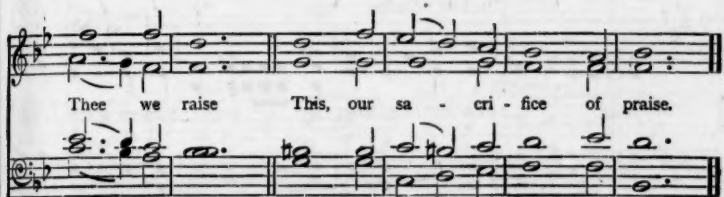
1. *mf* For the beau - ty of the earth, For the beau - ty



of the skies, For the love which from our birth



O - ver and a - round us lies; *f* Fa - ther, un - to



Thee we raise This, our sa - cri - fice of praise.

*mf* For the beauty of each hour  
Of the day and of the night,  
Hill and vale, and tree and flower,  
Sun and moon, and stars of light;  
*f* Father, unto Thee we raise  
This, our sacrifice of praise.

*f* For the joy of ear and eye,  
For the heart and mind's delight,  
*mf* For the mystic harmony  
Linking sense to sound and sight;  
*f* Father, unto Thee we raise  
This, our sacrifice of praise.

*mp* For the joy of human love,  
Brother, sister, parent, child,  
*mp* Friends on earth, and friends above,  
For all gentle thoughts and mild;  
*f* Father, unto Thee we raise  
This, our sacrifice of praise.

*mf* For each perfect gift of Thine  
To our race so freely given,  
Graces human and divine,  
Flowers of earth, and buds of heaven;  
*f* Father, unto Thee we raise,  
This, our sacrifice of praise.

*mf* For Thy Church that evermore,  
Lifteth holy hands above,  
Offering up on every shore  
Its pure sacrifice of love;  
*f* Father, unto Thee we raise  
This, our sacrifice of praise.

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# **6—Forth in the name of Jesus.**

ERNEST WILLIAMS.

PRIZE TUNE.

F. W. PEACE.

*In march style.*

*f* Forth in the name of Je - sus Marches a mighty host. Brave loyal hearts who

love Him, In ev - 'ry clime and coast; Strong in a no - ble pur - pose,

Boldly they step a - long, *cr.* Cheering the toilsome jour - ney With many a joy - ful

CHORUS. *Unison.*

song. *f* Onward, O children, on - ward! Soldiers of Christ the

*Harmony.*

King: *cr.* Ye are the cho - sen ar - my The world to Him to bring.

*m/f* Forth in the name of Jesus,  
Glad in that name to go,  
*cr.* Eager to fight His battle,  
To bravely face the foe:  
*f* There are the hearts undaunted  
Trusting and brave and true,  
Ready with instan. service  
His perfect will to do.

*f* Onward, O conq'ring army.  
Naught can your progress bar  
Ye are the Saviour's champions  
In this His holy war.  
*m/f* He is your mighty Leader,  
He is your Captain true,  
He Who arose triumphant,  
And gates of hell o'erthrew.

*m/f* Onward! your trust in Jesus!  
Forward undaunted press,  
*f* Strong in the strength He gives you  
To bear the conflict's stress;  
*m/f* Soon shall the morn be breaking  
*cr.* When ye the world shall bring  
Prisoners of Love, redeemed.  
To Christ your Lord and King.

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# 7-The Radiant Sun.

PRIZE TUNE.

J. D. TURNER.

1. *mf* The ra - dant sun, de - clin - ing, Will soon have pass'd a - way,

*mp* And sil - ver stars out - shin - ing Make but as tran sient stay:

*mf* O Light, all light ex - cell - ing, When sun or stars de - cline,

Shine forth, our gloom dis - pell - ing. With light and joy di - vine.

*mf* Like sunbeams, quickly flying  
Before the dusky night,  
*cres.* Of stars fair lustre, dying  
With morning's clearer light:  
*f* So swift beyond our measure  
Life's little days speed on;  
*dim. e* A moment's fleeting pleasure,  
*rall.* And light and life are gone.

*mp* Thou, Who in human fashion  
Didst render up Thy breath,  
*p* And by Thy bitter passion  
Destroy the sting of death:

*cres.* When life's brief day is over,  
Its toil, and care, and sin,  
*mf* Thine arms of mercy open,  
And take the weary in.

*mp* O Saviour, be Thou near us  
Till all our toil is o'er,  
*cres.* Till heavenly light shall cheer us,  
And night return no more:  
*f* So, to the life immortal  
With joy we'll haste away,  
*ff* And pass through death's dark portal  
*rall.* To never-ending day.

First Set.

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# 8—The Beauteous Song.

[IN MEMORIAM].

Words and Music by J. S. WITTY.

*1. mp* There is a land where Je - sus lives, A land of love and peace,

*cres.* And an - gel-hosts sing sweet - est strains, And ne - ver, ne - ver cease;

*mf* And here we chil - dren seek to join That beau-teous heav'n-ly song,

*f* And praise the name of Christ our Lord With that im - mor - tal throng;

*dim - in - u - en - do. rallentando.*  
And praise the name of Christ our Lord With that im - mor - tal throng.

*mf* The saints in ages long ago,  
Who loved His blessed name,  
*p* Sang this blest song with heartfelt love,  
And martyrs then became.  
*mf* But we without a fear can sing  
Of Jesus and His love,  
*f* The love that died on Calvary,  
To all our sins remove.

*p* And some who left us thro' the year  
Have gone to swell the song  
Around the throne of God in heaven,  
All day and all night long.  
*mf* And we on earth may daily join  
In praising God above,  
Till we with them may see His face  
Whose name we so much love.

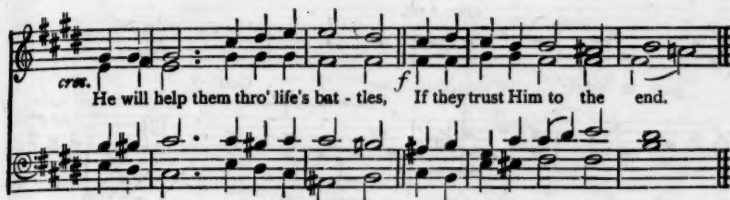
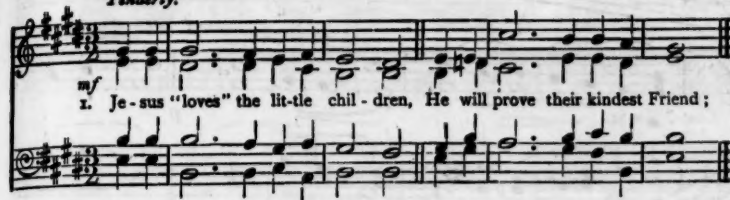
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## 9—Jesus loves the little children.

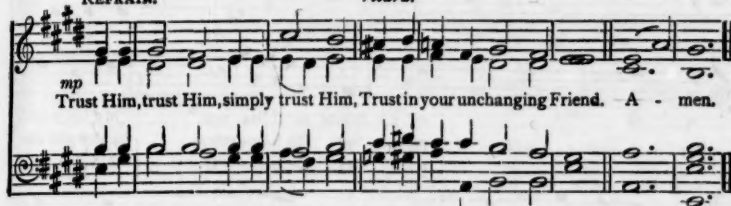
"And He took them up in His arms, put His hands upon them, and blessed them."  
 Miss NESTA M. HAWKES. ERNEST A. WILBY.

*Tenderly.*



REFRAIN.

*ritard.*



*mf* Jesus "keeps" the little children,  
 He is with them night and day;  
*pp* Watches o'er their peaceful slumber,  
*rall. e dim.* Hears His little children pray.

*mf* Jesus "cares" for little children,  
*mp* In distress they need not fear,  
*p* For, He whispers, "Cast thy burden  
 Upon Me," for I am near.

*mf* Jesus "folds" the little children  
*cres.* In His all-encircling love;  
*f* Bids them follow where He leadeth  
 To His glorious home above.

*p* Jesus "died" for little children,  
 Died to save them from their sin,  
*cres.* Opened wide the gates of glory  
*mf* That His loved ones might come in. Amen.

First Set.

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# 10—Blessed are the pure in heart.

P. W. DARNTON, B.A.

UNISON SONG.

CHAS. DARNTON.

*Slowsy.*

Bless - ed are the

*Lento.*  $\text{♩} = 84.$  *mp* *p*

*dim. e rit.* *Segue.*

pure in heart, for they shall see God.

*Andante non tanto.* *mp*  $\text{♩} = 104.$

*dim. e rit.*

*mf* 1. White as li-lies are My life would  
*mf* 2. See the li-lies stand So straight and  
*mf* 3. As the li-ly's cup Drinks hea-ven's

*cres.*

be, *cres.* Bright as shin-ing star Re - flect - ing Thee.  
 tall, By sweet breezes fanned, And fra - grant all.  
 dew, *cres.* Hearts are lift-ed up T'ward skies so blue.

First Set.

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Blessed are the pure in heart (continued).

Thou Who art the Life and light Of bud - ding  
 We like li - lies pure would shine, *cres.* In our  
 Where the face of Je - sus mild, *cres.* Smiles to

CHORUS.

spring and sum - mer bright. *f* Thou Who art the  
 light re - flect - ing Thine. *mf* We like li - lies.  
 greet His lit - tle child. Where the face of

Life and Light, Of bud - ding spring and  
 pure would shine, *f* In our light re-  
 Je sus mild *f* Smiles to greet His

(Rall. e dim., last time only.)

sum - mer bright.  
 -flect - ing Thine.  
 lit - tle child.

*D.S. for verses 2 & 3.*

First Set.

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# 11—When, his salvation bringing.

J. KING.

JOHN S. WITTY.

*Allegretto con moto p e dolce.*

*cres.*

*mf* 2. And  
*mf* 3. For,

UNISON.

*mf* 1. When, His sal-va-tion bring-ing, To Zi-on Je-sus came, The  
since the Lord re-tain-eth His love for chil-dren still, Though  
should we fail pro-claim-ing Our great Re-deem-er's praise, The

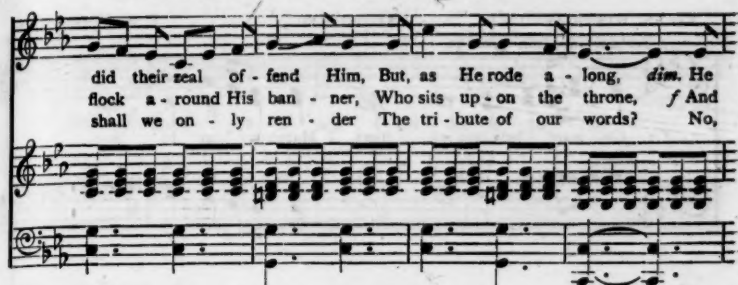
*mf e stacc.*

chil-dren all stood sing-ing Ho-san-na to His Name; *cr.* Nor  
now as King He reign-eth On Zi-on's heav'n-ly hill, *cr.* We'll  
stones, our si-lence sham-ing, Might their ho-san-nas raise. *f* But

First Set,

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when, His salvation bringing (continued).

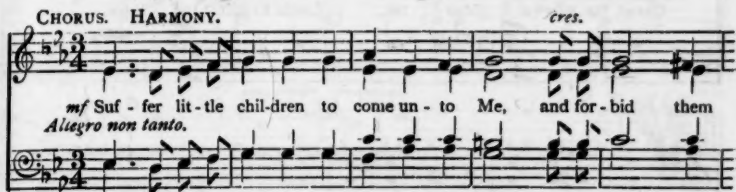


did their zeal of - fend Him, But, as He rode a - long, *dim.* He  
flock a - round His ban - ner, Who sits up - on the throne, *f* And  
shall we on - ly ren - der The tri - bute of our words? No,

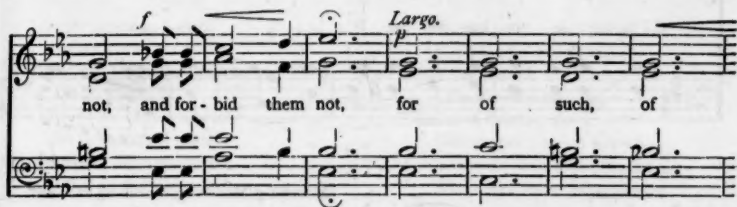


bade them still at - tend Him, And smiled . . . to hear their song.  
sing a - loud, Ho - san - na! To Da - vid's roy - al Son!  
while our hearts are ten - der, They, too, shall be the Lord's.

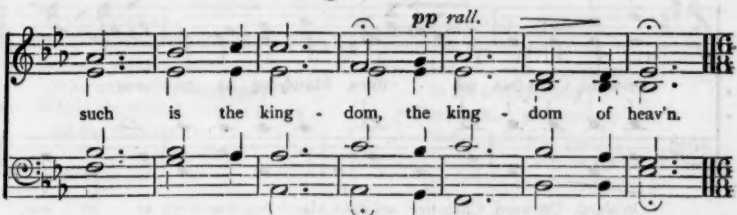
CHORUS. HARMONY.



*cres.*  
*mf* Suf - fer lit - tle chil - dren to come un - to Me, and for - bid them  
*Allegro non tanto.*



*f* not, and for - bid them not, for of such, of  
*Largo.*



*pp rall.*  
such is the king - dom, the king - dom of heav'n.

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## 12—Onward, Christian soldiers.

Rev. S. BARING-GOULD.

"HEIDELBERG."

J. S. WARBURTON.

*In martial style.* ♩ = 132.

*f* 1. On - ward, Chris - tian sol - diers, March - ing as to war,

With the cross of Je - sus Go - ing on be - fore;

\* *If desired these four bars may be sung in Unison by all.* \*

MALE VOICES.  
Christ, the Roy - al Mas - ter, Leads a - gainst the foe,

*f* For - ward, in - to bat - tle, See, His ban - ners go!

REFRAIN. Marching, Marching, Marching as to war,

*p* On - ward, Chris - tian sol - diers, March - ing as to war,

On - ward, On - ward, Chris - tian sol - diers, March - ing, March - ing as to war,

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# Onward, Christian soldiers (continued).

*cres.*

With the cross of Je - sus Go - ing on be - fore.

*Voices in Unison. ff*

*Org.*  
On-ward, Chris-tian sol - diers, Marching, Marching, Marching as to war,

*rail.*

With the cross of Je - sus Go - ing on be - fore.

*f* At the sign of triumph,  
Satan's host doth flee;  
On then, Christian soldiers,  
On to victory!  
Hell's foundations quiver  
At the shout of praise;  
*cres.* Brothers, lift your voices,  
Loud your anthems raise!

*f* Like a mighty army  
Moves the Church of God;  
*mp* Brothers, we are treading  
Where the saints have trod:  
*cres.* We are not divided,  
All one body we,  
*f* One in hope and doctrine,  
One in charity.

*mb* Crowns and thrones may perish,  
Kingdoms rise and wane,  
*cres.* But the Church of Jesus  
Constant will remain;  
*f* Gates of hell can never  
'Gainst that Church prevail;  
We have Christ's own promise,  
Which can never fail.

*mf* Onward, then, ye people,  
Join our happy throng,  
*cres.* Blend with ours your voices  
In the triumph song;  
*f* Glory, praise, and honour,  
Unto Christ the King;  
*ff* This through countless ages  
Saints and angels sing.

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# 13—Vesper Hymn and Threefold Amen.

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Words and Music by R. G. THOMPSON, Mus. Bac.

Lord, our Fa - ther, while the sha-dows fall, Hum - bly

bend - ing, on Thy name we call; May Thy Word with ho - ly com-fort

Fill each heart, Give to us Thy ben - e - dic-tion Ere we

*A little slower.*

part, A - men, A - men, A - - men.

Stratford, Music Printer, Briggate, Leeds.

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## Bach's Church Cantatas.

BY ARTHUR PEARSON.

For some years past it has been our custom at the Bradford Westgate Baptist Chapel, where I hold office as organist and choirmaster, to give one of Bach's church cantatas on the occasion of our annual choir festival. The experience has proved so delightful and so helpful to us that I cannot resist the temptation to make it the subject of my present essay.

The idea came into actual being as the result of an evening's chat with my dear old friend, Mr. H. A. Fricker, the Leeds City Organist. He said if I cared to try the experiment at my own chapel he would be quite willing to assist at the organ. Thus encouraged, we decided to make our first acquaintance with Bach's church cantatas.

Our initial venture was the beautifully-expressive work, *God's Time is the Best*. At the beginning, it must be admitted, our singers did not understand Bach's idiom; the master's ideas and his individualistic manner of utterance seemed so unlike anything they had heard before! But in the course of a few weeks' time, Bach's wonderful message began to reveal itself, so to say; and then it was that our singers realised something of the beauty and the power of such numbers as "It is the old decree."

Our second attempt in the way of a Bach cantata was *The Lord is a Sun and Shield*, which we gave the year following *God's Time is the Best*. By this time we had acquired a taste and a relish for Bach, so much so that one or another of the master's cantatas became a feature of our annual choir festival programme. Here is a complete list of Bach's cantatas as given by us: *God's Time is the Best*, *The Lord is a Sun and Shield*, *O Light Everlasting*, *'Bide With Us*, *Sleepers, Wake!* *Come, Redeemer of our Race*, *Thou Guide of Israel*, and *Praise Jehovah in His Splendour*. While, of course, all are good, I must own to a strong liking for *Praise Jehovah*, which I consider one of the very finest of all Bach's numerous church cantatas.

I have been compelled to mention in this way our own doings at Westgate, since otherwise my remarks would possess little or no value. Nowadays we must practise what we preach, or nobody takes the slightest notice of us—and deservedly so. The best teaching is that which comes from actual experience. This much, then, by the way.

My great desire is to draw attention to the store of good things offered in Bach's church cantatas. Having tasted them myself, I am anxious that others shall come and join in the feast. As I have remarked more than once when conversing with friends on the subject, it would be worth while getting up a Bach cantata if it were never performed in public—the rehearsing alone of such music being bound to prove of immense benefit to choirs. Bach's music, as many instrumentalists know from experience, acts like a tonic to those who honestly strive to

conquer its meaning. After mastering a Bach cantata, an ordinary anthem or chorus will be found to be as mere child's play.

If I were asked which of the Bach series of church cantatas might be considered best for small average choirs to begin with, I should unhesitatingly say, *'Bide With Us*. This is an easy work, comparatively speaking, and, moreover, it is perhaps one of the shortest of the entire collection. *Come, Redeemer*, likewise, ranks with the easier and the shorter of Bach's sacred cantatas. Choirs capable of tackling the more complex and more pretentious numbers will find *God's Time is the Best*, and *Praise Jehovah*, worthy of their mettle. In these last-named cantatas, choir, soloists, and organist alike are given plenty of scope. Speaking of soloists, it is remarkable in looking over the cantatas to find what a partiality Bach seems to have for the alto voice, some of his noblest strains being allotted to that often and strangely neglected singer. As regards their length, even the more difficult cantatas are not overdrawn, the average time taken up in performance being not beyond the half-hour.

The best tribute we can pay to a friend is in being able to say, "The better we know him, the better we like him." It is ever so with Bach: those who know him most love him best. Bach is slowly but surely coming to his own. We make a big mistake, however, in viewing him too exclusively from the standpoint of an instrumental composer. Truth to tell, Bach wrote more extensively for voices than he did for instruments. Our Nonconformist organists are alive to the master's worth as a writer of organ music, yet how few of our Nonconformist choirs know anything of Bach's choral works!

To my mind Bach has suffered in the past owing to his choral works—I allude more particularly to the church cantatas—not being issued at more popular prices. We have very few of his choral works to compare in matters of cheapness and of finish with his better-known instrumental compositions. In the days when we can buy Mendelssohn's *Hear My Prayer* at a penny, it is surely not an impossibility to provide choirs with a sixpenny edition of some of Bach's church cantatas. The experiment, at any rate, is worth a trial, and we can only hope that ere long it may come to fruition.

The Rev. G. D. Nicholas, Vicar of Clewer St. Stephen, near Windsor, has startled most people by declaring that a hymn after the sermon is an invention of the devil. The general opinion has always been, and probably always will be, that a suitable hymn heartily sung after the sermon adds much to the force and impressiveness of the discourse. If the sermon has been a poor one, then a good hymn will do something to make up for it.

## *The Aims of the Free Church Musicians' Union.*

*An Address by DR. F. N. ABERNETHY, the President, at the Annual Meeting, in Hull.*

WE have a long, though very interesting, programme for this evening, therefore my remarks will occupy only a few minutes.

What are the aims of the Free Church Musicians' Union? To quote from our bye-laws, our objects are "the social and musical welfare of all Free Church musicians, and the improvement of Free Church music generally." I think this Society of ours can be useful in several ways. For instance, Free Church organists and choirmasters can meet at various centres to hear and discuss papers on matters relating to their work. Such meetings are useful; they keep us from rusting out. Some of us may be apt to get into a humdrum

It must not be forgotten that in all societies members must be prepared not only to take out but also to put in. It is of no use to imagine that the mere payment of the small annual subscription of five shillings will in some mysterious way help along church music. We members must do more than this. We must take a lively interest in the affairs of the Union. For instance, if a paper is to be read, followed by a discussion, the net result of the meeting will not be great if the members are conspicuous by their absence.

To show that our corporate existence is of some value, I should like, before concluding, to wander away from the subject of this Union, to a new society just founded by Sir Frederick Bridge, and called The Organists' Benevolent League. This, as its name implies, is a society whose object is to make grants of money to distressed organists who may need such assistance. Now here is the benefit of a Society such as ours. The Committee of the League consists not only of various *ex-officio* members, but of some Free Church musicians. Our secretary wrote to the Committee of the League before it was finally formed, mentioning this Union, and, as a result, both he and I were added to the Committee. If the Committee of the League will consent, I should like the President of the F.C.M.U., who holds office for one year, to be a member of the Benevolent League Committee, *ex-officio*. Before closing, may I be allowed to enlist the help of all organists present this evening on behalf of the Benevolent League? In connection with the Free Church Musicians' Union, I have said its members must be prepared not only to take out but to put in. With regard to the Organists' Benevolent League, I hope Free Church musicians will put in, but will never find it necessary to take out.



DR. F. N. ABERNETHY.

way of performing our duties: intercourse with others helps to keep us going more briskly. Then, again, ministers and deacons might occasionally be invited to a conference. A friendly conference would show our visitors that we musicians have certain ideals in view, and that, although we may sometimes fail, we have these ideals all the same. Such a conference may also help us musicians on our part to regard the work of the ministers and others with sympathy. In short such meetings should engender mutual respect. It is important for all to remember that a church does not exist for the minister, nor for the deacons, nor for the organist and choirmaster, nor for the choir; but for worship and the furtherance of religion.

We are a young Society yet—only about eighteen months old. As we grow older and better known we shall develop, and we hope we shall become useful in many ways.

OLDHAM.—The third subscription concert of Oldham Musical Society was given on March 2nd, and took the form of an Elgar night. The programme consisted of Dr. Elgar's "King Olaf," Selections from "Scenes from the Bavarian Highlands," and also songs by the same composer. The singing of the choir, under the conductorship of Mr. Harry Brooks, was particularly good and is making considerable advance. The principals were Madame Effie Thomas, Mr. Jos. Reed, and Mr. Hamilton Harris. Mr. W. Jenkins, A.R.C.O., L.I.S.M., was the pianoforte accompanist. The band under the leadership of Mr. J. W. Gagg.

For the March meeting of the Oldham and District Organists' Association, Mr. W. Silkstone Dobson, L.R.A.M., L.Mus.T.C.L., organist of Christ Church, Southport, and assistant organist of St. Peter's, Eaton Square, London, gave an Organ Recital to the members, in Wesley Chapel, Oldham, on the 19th inst.

## How can the Choral Music of the Free Churches be Improved?

An Address by Mr. GEO. DODDS, Mus. Bac., at the Annual Meeting of the Free Church Musicians' Union in Hull.

I FEEL myself honoured—highly honoured—by being invited to address this great meeting under the auspices of the Free Church Musicians' Union. The occasion is a most interesting one, and I am proud, sir, to be associated with yourself on such an occasion, and with my friend Dr. Orlando Mansfield, whom I have had the privilege of knowing for the last sixteen years.

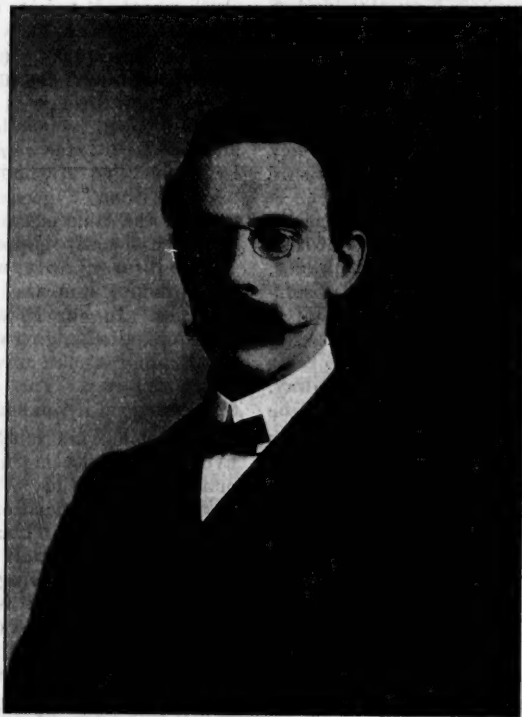
I come from the district of Tyneside—a district where, I am glad to say, choral music is in a flourishing condition, where church music is, generally speaking, very good, and where Nonconformity is strong and influential. Musically speaking, at least, we live in love and charity with our neighbours, and the services of the Free Churches are recognized by the public and the press as being important factors in the musical development of the community at large. Of your work in Hull I often hear, and the names of Smith, Holmes, and Meale, of Blanchard and Soulsby, I had heard ere I arrived within your border, for in my own choir for twenty-five years has been a musical man hailing from Hull; and at present I have a pupil who keeps me constantly posted up in your musical doings; so that, though in the body I am a stranger to you, yet we are friends through our work for the music of the church.

To me is given to-night the task of speaking to you on the vocal side of the subject of Free Church music, and the question I have set myself to answer in some measure is—"How can the Choral Music in our Free Churches be Improved?"

Sir Edward Elgar, speaking at Aberdeen some few months ago, said: "We ought to bring the best music to the people who are least able to pay for it. The choral movement of this country is not only educating chorists, but is doing a very great work which is often overlooked—it is

educating listeners. In this way it is a larger factor in the development of music than has ever before existed, and by its influence multitudes hitherto not in touch with music are led to appreciate it, and to distinguish the good from the bad."

"We ought to bring the best music to the people who are least able to pay for it," says Sir Edward, and, I may add, the performance of the best music should be worthy of the subject-matter. That is my text to-night.



MR. GEO. DODDS, MUS. BAC.

Music, of all arts, is the most spiritual in its nature, and we, the musicians of the Free Churches, should be specialists in the promulgation of all that is best and most sacred in spiritual song. At the outset we have one great advantage over our brethren of the Established Church. Our training is given equally to both sexes, and we are primarily the trainers of mixed voice choirs. Thousands of able, efficient choristers receive their entire early training in some well-faught Free Church choir. I read in a recent publication that the Free Christian Churches of the world have in their choirs, definitely enrolled (and I think the estimate as explained by the writer a low one rather than otherwise), a total of no less than 300,000

choristers. What an army of musical missionaries, and what truly tremendous potentialities are there!

Talk about the influence of your Musical Festivals and Choral Societies! Here you have a mighty army working in the cause of sacred music, and it is to the increased efficiency of these in our own land, and of the congregations whom they lead in the weekly service of praise, that I am to-night directing your thoughts for a few minutes.

How can the Choral Music in our Churches be improved? Well, who is in every church the person responsible for it? The choirmaster, of course. Let us then first consider the choirmaster.

I venture to say that any musician of culture and experience, entering a strange church and hearing a service, could pretty accurately tell you the musical character of the choir-master. You say, "What about his musical limitations by the church authorities?" I reply, it does not matter a jot what *amount* of music you hear sung, be it only hymns, you can tell from the tone-quality of the choir, the expression, and by the congregational singing, whether he is a *live* man or a mere mechanical toy, whether a cultured enthusiast or an anemic sigher for quarter-day.

What can the choir-master do to improve himself, then, in order to better his church music?

*First.* He should pursue a course of study in voice production. "Gracious!" I hear you say; "what for? he doesn't sing." No, but he should be able to show others how to. Now, this kind of knowledge cannot be merely *picked up*. Reading at least, is necessary, and personal tuition from an expert best. I am certain that almost all our flat singing, the squealing of top notes, the scooping of sopranos, and the frequent presence in our choirs of tenors who can't sing softly, are all largely due to the fact that the choir-master is not sure enough of his ground to tackle the problem he is faced with. It's not enough to tell the tenors to *sing softly* when they feel in their throats as if they couldn't. It's not enough to say to the sopranos, "Ladies, please *don't* perform that wonderful soft-soap slide up to that top G," if they feel as if it was the only way they could take the note. No, the successful man must be able to *prove* to these folk that things *can* be done in a different way, and, if the choir-master only has *knowledge* on the subject, how much can be done! If he *has* knowledge, the choir-members soon realise it, and are most anxious to do as he tells them. If he hasn't, they'll know *that* equally well, and his influence suffers accordingly, likewise the church music.

*Next.* The choir-master should himself study carefully what music is to be rehearsed. *He must know what he wants.* Haven't we all seen a man trying to get from a choir or an orchestra something that he couldn't explain? The faulty performance which inevitably followed such a rehearsal was the *conductor's* fault. He didn't know what he wanted. He only knew that something was bad. The proportion, the speed, the rhythm, the expression, the *soul*, the time, the notes, or else—*something!* But what, he didn't know, because he hadn't made up his mind what effects were necessary, and therefore, naturally, *he got none.*

If our choir-masters would only realise that they can only get out of a choir *what they put in*, what a difference it would make.

Just a word or two here as to the choice of music. The choir is there to lead the service of praise, and therefore the anthems, the hymn tunes, and the solos, must all be distinct aids to worship, not concert-hall performances. Here is where we as choir-masters are very apt to stumble. Here is where we lose our bond of sympathy with the congregation. I hear you say, "I know far better

than the members of the congregation." Well, *yes*, you do, musically you do; at least, technically you do. But you must make the members of the congregation *feel that you do*. How can that be done? This way:

By never (in the first place) introducing music that is mere vocal display, and not distinctly reverent in character. Even a jubilant anthem of praise must be in harmony with the service, or it jars.

*Second.* By never attempting music which is beyond the powers of your choir. Your judgment here must curb your ambition, and your personal wishes must be second to the vocal possibilities of your choir.

By never singing anything which is insufficiently prepared, *especially hymn tunes*. (And here I shall get into hot water if I'm not careful). Make it your business to get your hymns from the minister before Sunday. (I myself get them every Friday morning. I send for them, and the messenger waits till he gets them; or, if the minister is out of town, I send a letter, enclosing a stamped addressed card for reply). If there is down a hymn the tune of which you don't know, do not take it without a good rehearsal, and if another tune of the same metre cannot be found (and it does occasionally happen), ask the minister to change it (as a *favour*, mind, not on your dignity), and promise him the hymn the next time he preaches. In our Elswick Circuit we have six ministers, all changing every three years, and I've never found a man unwilling to co-operate with me in this way. That is how first I endeavour to secure good hymn singing.

And while I am touching upon this subject of hymn singing, let me urge upon choir-masters to make a special study of hymn expression, as well as of word pronunciation. A careful preparation of the meanings and musical possibilities of the words will immediately be effective in increasing the efficiency of the singing; and, led by an organ accompaniment which is suggestive but not assertive, indicative but always reverent, I am bold to say that improvements undreamed of can be accomplished in choir and congregational singing alike. Too often our hymn singing is apt to be merely a question of noise in hymns of praise, or an unspiritual exhibition of morbid sentimentality in more subdued hymns, where the imagination of the organist is allowed to run riot, because he has not prepared his *proportions* beforehand, and presented each hymn as a complete musical form correctly worked out. I urge that our hymn singing should be our *chief* care in the choral services of the church.

*Fourth.* Don't encourage soloists who sing with a theatrical style. The solo is often (it should be always) a sermon in song, and the soloists who sing with heart are those we need. The influence of the others is bad, and will disturb any preacher. These are my suggestions to choir-masters for gaining the respect of their congregations.

One word more to our musical directors. The

harder you work your choir, the better they back you up. Are they bad at turning up to rehearsals? Have you enough to practise to make it worth their while to turn out in the rain? Do you just practise your work for next Sunday? I know that's what you're *paid* for, but make that your minimum, and see if you can't make your practices things worth coming to. Above all, *enthus!* *enthus!!!* You are the man that has to keep the steam up. If *you* are keen, so is your choir. If you easily take offence, so does your choir. If you are capable, and willing to work up a capable and willing choir, then I am certain you will do it. Emerson advised the student to "hitch his wagon to a star." That should be the choirmaster's motto, for he serves in a noble cause, and one worthy of the highest efforts of the greatest culture.

So much, then, for the choirmaster. What of the choir? How can the choir members improve the music of the Free Churches?

First of all, *help* your choirmaster. Don't criticise him. Oh! what unnecessary heartaches choirmasters have because of this failing in members. Of course, it is almost invariably the folk who "*don't know that they don't know*" who are most free in their expression of what the choir-master ought to do. Whatever you are, whatever you think, *be loyal*. Remember, he is the captain of the ship, and the vessel can only go one way at a time. He must direct the course.

Then, remember, that on a ship there are usually two sets of folk, passengers and crew. The passengers go where they are taken, the crew help the ship to get there. *Don't be passengers*. Haven't you noticed how these folk get in the way on shipboard? So do they in choirs. When new music is being rehearsed, they sit silent while the workers sing it over; and then, when it begins to go with a swing, they join in and spoil it all with their efforts, because they sing what they *think* they have heard, and not what they *see* on the copy. Many a worshipful and artistic rendering of an anthem has been spoiled by these misguided musical drones, who could be so much help if they only realized their present condition.

Passing on, I must say a word on the position of a choir-member in a church. My idea is this: a lady or gentleman becomes a member of a choir, is allotted a seat in the choir pews of the church, and, seeing that the member expects the church authorities to reserve that seat for him or her, then I consider the member must also accept the responsibility of the seat being occupied. The mental attitude of the chorister who considers (because a voluntary member) he has a perfect right to attend when he likes, and stay away ditto, but expects his seat to be kept always vacant for his coming, is absolutely illogical; and, personally, I continually impress upon my choir the responsibilities of membership which are theirs (whether they want them or not). And so long as they claim their membership, so long must they accept their individual share of the choir's responsibility for an efficiently rendered service of praise week by week.

Another suggestion, and one which, if universally adopted, I venture to think would save thirty per cent. of all time spent in rehearsal: Always try to use your own intelligence. I mean *this*, to come straight to the point. At a rehearsal a conductor is constantly reiterating such remarks as— "*Basses, hurry up!*" "*Sopranos, you are too loud!*" "*Altos, sing up a little!*" "*Tenors, you are flat!*" And about once every ten seconds he says, "*Sh——h!*"

Now, if you *only* take care, if you are *alive*, you can notice all, or nearly all, this for yourself, and save heaps of time and trouble. And my great reason for mentioning this matter to-night is this: Our church choirs usually differ from choral societies in that the conductor with us conducts only at rehearsal. If our choristers formed the habit of singing intelligently, instead of so much relying upon the directions of the choirmaster, our Sunday renderings would benefit constantly, and our choral music receive a further all-round stimulus towards higher efficiency.

In the services of the Free Churches the only *audible* part which the congregation can take is in the music, and I should like finally to say a word to members of congregations who are present to-night respecting *their* part in the singing.

Ladies and gentlemen of the congregation, you want what you call "*a good sing*," which usually means a well-known tune set to a well-known hymn. *Well and good*; you have a right to expect that. Not *always*, but *usually*, familiarity should be expected. Three tunes out of four, at least, I would say, the congregation should know of the tunes sung at ordinary service, and the choir-master who introduces new tunes quicker than in that proportion in any ordinary service, hazards his congregational singing. But what then? Members of congregations who read music should make it a point of honour to buy a tune book, and bring it to church. If you sing either alto, tenor, or bass, then do so by all means, but, for goodness' sake, *don't make up your own*.

I remember in my boyhood's days that it was considered quite the thing in church for ladies in the congregation to perform the mystic rite known as "*singing seconds*." This consisted of singing in all hymns a third (that is, two notes) below the melody, whether it fit or not, and the effect was weirdly wonderful. Then we have the gentlemen who make up *their* own parts. They usually ought to know very much better, and a tune book would cure *their* complaint.

To all members of congregations I would say, If you don't read music, then stick to the melody in your singing. There you are safe, and can sing not only "*with the spirit*," but "*with the understanding also*." If the members of the congregation will only try to join with the choir in interpreting the *spirit* of the hymns (and chants, if they are used), and follow the expression as indicated by the organ, our services can be raised to the highest pitch of musical excellence, and the choral singing will constantly be found a real part of worship—uplifting, satisfying, and spiritual.

I suppose many people, seeing that a musician

is speaking upon the choral music of our churches, and its improvement, would expect him to emphasize the necessity for introducing this, that, and the other into our services. But at a gathering such as this—where we have representatives from churches differing in customs, requirements, and possibilities—any such recommendations from me would, I consider, be superfluous, and even valueless. My remarks throughout have been based upon an improvement of what music is already part of our worship, and I would sum the whole question up by saying: It does not matter nearly so much what *quantity* of music we do, as

how we do it. Certainly, as I said in my opening words, we must, in our choice of anthems, chants, and tunes, be satisfied only with the best; but, having obtained it, we must give of *our* best too.

Our heritage of praise is a glorious one. Our possibilities and our opportunities are endless, and if we are but touched with the divine fire which hallows all worship, then in very truth shall our songs and our hymns *uplift* alike minister, choir, and congregation, for shall we not be teaching men that greatest lesson of all worship—music, the faculty of “making melody in their hearts unto the Lord”? pr  
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### Mr. Robert Pickard, A.R.C.O.

AFTER nine years' careful work as Organist and Choirmaster at Waterloo Road Wesleyan Chapel, Mr. Robert Pickard has just been appointed to a similar



MR. ROBERT PICKARD, A.R.C.O.

position at Oxford Place, the largest Wesleyan chapel in Leeds. During his period of service at Waterloo Road, he has been successful in practically doubling the membership of the choir from 24 to 46, and secured an average attendance of 35. Good congregational singing has been one of the chief ideals aimed at and to a considerable degree secured. Anthems are given at most services, and in their selection there is a strong leaning to the devotional side of things. A fine organ was erected in the church by Binns, of Bramley, a leading firm of organ builders in the north, to Mr. Pickard's specification. In such works as the “Mes-

siah,” “Creation,” “Holy City,” “Crucifixion,” etc., the orchestral colouring by the organist has been a noteworthy feature of the performances. Amongst secular works, Bennett's “May Queen” and “The Building of the Ship” have been the most successful.

Just over twelve months ago, Mr. Pickard was appointed conductor of Hunslet Male Voice Union, and has succeeded in infusing new life and energy into that society. The membership has been raised to 40, and the Union has tasted the sweets of victory under his baton at three recent contests, viz.: Keighley, Pudsey, and Wakefield.

Quite recently Mr. Pickard refused a tempting offer from Canada, and is to be congratulated upon the wider sphere which has opened for him in his native city. The trustees of St. Peter's Wesleyan Church, having recently sold their building, have the large organ of that church at their disposal. In the near future the present Oxford Place organ is to be rebuilt and the St. Peter's organ incorporated with it. When this is done, Mr. Pickard will have under his charge one of the finest organs in Leeds. This should pave the way for a regular series of recitals, as Oxford Place is well situated in the heart of the city, and many of the largest Free Church gatherings are held within its walls.

The most important public appointment Mr. Pickard holds is that of organist to the Leeds Nonconformist Choir Union, which has nearly a thousand members affiliated with it. During the three years he has held the position, he has admirably fulfilled the arduous duties placed upon him. His accompaniments on the Coliseum organ have been a source of wonder and pleasure to his musical friends. Mr. Pickard, who is an Associate of the Royal College of Organists, has dabbled a little in composition, and been successful in several prize competitions. An earnest musician, he is hard-working and painstaking in the pursuit of his art. We wish for him, and predict for him a highly successful career. rec  
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## Echoes from the Churches.

*Anthems or Part-Songs from our Publishers' Catalogue, to the value of three shillings and sixpence (marked price), will be sent every month to the writer of the best paragraph under this heading. Paragraphs should be sent direct to the Editor by the 17th of the month. The prize this month is awarded to Mr. W. BARNSELEY.*

### METROPOLITAN.

CLAPHAM.—Mendelssohn's *Hymn of Praise* was recently rendered at Broomwood Wesleyan Church, Clapham Common, by an augmented choir, under the direction of Mr. G. Harold Paine, A.R.C.O., organist and choirmaster of the church. The soloists were Miss Helen Stranger and Mr. W. Fuller Clarke. The accompaniments, including the Symphony, were played upon the organ by Mr. Allan H. Brown, A.R.C.O. In the second part of the programme, Mr. Brown played Mendelssohn's Sixth Organ Sonata, Miss Stranger sang "Hear ye, Israel," and the choir rendered "Be not afraid," from *Elijah*.

Mr. Allan H. Brown gave the last of his third series (1909-10) of organ recitals in Broomwood Wesleyan Church, Clapham Common, on the large three-mannal organ, on Wednesday, March 9th. The evening was altogether a fitting climax to a splendid series of recitals. Mr. Brown shewed that it was possible to produce on the organ some of the most popular orchestral compositions, and with good effect. In the Grand March and Overture from Tannhauser, Peer Gynt Suite, and "1812" Overture, the organ was supplemented by bass drum, side drum, and cymbals, the latter piece also with tubular bells. "Danse des Mirlitons" and "March," from "Casse Noisette" Suite, and Bridal Music from Lohengrin, proved an effective contrast. Madame Beatrice Goddard sang with good taste and feeling, "Sunset" and "O Star of Eve" (Grieg).

MUSWELL HILL.—The choir of the Presbyterian Church, assisted by friends, recently gave a creditable performance of Parts I. and II. of *The Creation*. Miss Winifred Marwood, Mr. Alexander Webster, and Mr. Montague Borwell were the soloists. Mr. G. D. Cunningham, A.R.A.M., was at the organ, and Mr. Chas. F. Carter, Mus. Bac., the organist of the church, conducted.

### PROVINCIAL.

ASHFORD (KENT).—The choir of Tontine St. Congregational Church, Folkestone, recently gave a concert of Welsh music (in Welsh costume), in the Corn Exchange, on behalf of the P.S.A. funds. The event proved a great draw.

BESSES, NEAR MANCHESTER.—Mr. Leaver, the organist of the Congregational Church, and Mrs. Leaver, recently gave their annual party to the choir and friends, numbering altogether 112 persons. After a substantial tea, a concert was given. "April Showers" (Hatton), "Evening" (S. Smith), "In Absence" (D. Buck), "Sweet Love for Me" (Stanford), "All must be Well" (Myles Foster), "Now by Day's Retiring Lamp" (Bishop), were nicely rendered by the choir. Various members gave vocal and instrumental solos, which were much appreciated. After the concert, fruit was served, followed by games and supper. A hearty vote of thanks was passed to Mr. and Mrs. Leaver.

The annual Lenten service was held on Sunday, March 20th. There was a large congregation, and appropriate hymns were heartily sung to well-known

tunes. Special music was sung by the choir, the selection being as follows:—Introit, "O Saviour of the world" (John Goss), "Our Lord's Prayer" (F. A. Challinor, Mus. Bac.), chorus, "Behold the Lamb of God" (Handel), air, "He was despised" (Handel), selection from *The Crucifixion* (Stainer), offertory sentences (Sir George C. Martin), vesper (unaccompanied), "Saviour, breathe" (W. H. Jude). Mrs. Shields sang her solo, "He was despised," with great expression and excellent effect. The tenor and bass solos in *The Crucifixion* selection were, as usual, in the capable charge of Mr. Ernest Leaver and Mr. Dawson respectively. The choir sang with fine effect, and the attention to light and shade was admirable. Mr. Leaver presided at the organ.

FOLKESTONE.—The choir of Grace Hill Wesleyan Church recently gave an excellent concert. The programme included "Give ear to my prayer, O God" (Mendelssohn), and the 95th Psalm, by the same composer, together with other anthems. Solos were rendered by Miss Lipop and Mr. Clerc. The Rev. J. H. Morgan gave a suitable address.

GRANTHAM.—The annual choir festival in connection with the Congregational Church was held on Sunday and Monday, February 27th and 28th. A special feature of the services was the singing of Mr. Alexander Tucker, who at the morning service on the Sunday, sang "O God, have mercy" (*St. Paul*, Mendelssohn), and the choir rendered Caleb Simper's *Te Deum* in G. The evening service was largely musical, and Mr. Alexander Tucker again charmed his hearers with his songs "Behold, I stand at the Door" (Jude) and "The Ninety and Nine." Miss Dean also sweetly sang the vesper anthem, "Lead me, Lord," and the augmented choir acquitted themselves in a very creditable manner, giving an admirable interpretation of the "Chorus of Angels" (*Mount of Olives*, Beethoven), and the anthem, "The Strain Upraise." The choir-master (Mr. Moulds) is to be heartily congratulated upon the excellent results of his training. The afternoon service was devoted entirely to musical items. The church was filled to overflowing, and the audience was delighted with Mr. Alexander Tucker's cultured rendering of "O Blest Redeemer," "In Peril on the Sea," "The Peace of God," and "Rocked in Cradle of the Deep." Solos, etc., were well rendered by Miss M. Dickenson, Miss G. F. Moulds, Miss M. Dean, Miss G. D. Moulds, Messrs. F. Money, and E. J. Parry. The choir sang several anthems and choruses with good effect. On the Monday evening a Miscellaneous Concert was given, when Miss M. Dickenson and Mr. Tucker again delighted a large audience with their songs. The choir and local soloists filled up the remainder of the programme which was thoroughly appreciated from beginning to end.

KINGSTON-ON-THAMES.—The hall of the Congregational Church was recently overcrowded to hear an Elgar Concert, given by the choir, ably conducted by Mr. G. Eaton Hart. Their efforts were very successful. They opened with "As torrents in summer," and their second item was "O Happy Eyes" and its dainty music was excellently interpreted. "Evening Scene" was followed by "Weary Wind of the West," which

was sung in a very expressive manner, the fourth verse depicting with striking vigour the rising wind. "How calmly the Evening" was also warmly received, and the concert, which was thoroughly enjoyed throughout, concluded with "It came from the Mighty Ages" (from *The Banner of St. George*). The soloists were Miss Mary Dyke, L.R.A.M., Miss Jessie Hart, Miss Jessie Hall, Miss Lily Hart, Mr. Samuel Masters, and Mr. Sidney Hart, all of whom pleased the enthusiastic audience.

**LEYTON.**—A Sacred Concert was given in the Primitive Methodist Tabernacle, on March 14th, by the choir of Downs Chapel, Clapton. Though the choir was not at full strength, yet a fine tone was maintained throughout and quality was evident. "Hear my prayer" was sung faultlessly, the solo by Miss Grace Smith being all that could be desired in point of phrasing, tune, and time, a perfect understanding prevailing between organist, choir, and soloist, which, by the way, is not always the case when Mendelssohn's Motett is attempted. Too much praise cannot be given to the choir, their performance reflecting the utmost credit upon Mr. W. C. Webb, F.R.C.O., Musical Director of Downs. Mr. Webb's organ solos greatly pleased the audience which was most appreciative throughout. Perhaps the piece securing greatest applause was Mr. Webb's exquisite violin solo "Reverie," splendidly played by Mrs. Webb. A capital two hours programme was fittingly concluded by a fine rendering of "The Radiant Morn."

**MANCHESTER.**—The Hyde Road Choral Society gave their first annual concert on Saturday, March 5th, in the Hyde Road Wesleyan Schools. The principal soloists were Madame Craven, Miss Gwendoline Fallas, Messrs. W. Holt, and H. McLellan. Rev. W. T. Kitching rendered efficient aid as an elocutionist. Madame Edwards, L.R.A.M., and Mr. F. Annable accompanied the soloists, whilst Miss Beatrice Worthington contributed a pianoforte solo, Bach's Chromatic Fantasia, in a very pleasing manner. The choir contributed the following part-songs:—"When Allen-a-dale" (Pearsall), "O Happy Eyes" (Elgar), "Moonlight" (Eaton Fanning), "Song of the Pedlar" (Williams), and "The long day closes" (Sullivan), all of which were well-rendered and received a very hearty reception. Mr. George Kirk accompanied the choir very tastefully. Mr. Frank Annable conducted and received many congratulations for the efficiency of the choir.

**NEWPORT PAGNELL.**—Mr. George, the organist of the Congregational Church, has just completed his fifty years' service at this church. Such a rare event called for recognition, and over a hundred subscribers have presented Mr. George with a pair of handsome silver candlesticks, together with an address. The presentation was made at a meeting called for the occasion. The pastor spoke in warm terms of Mr. George's efficient help. Other speakers followed. Mr. George suitably responded. An interesting programme of music was afterwards rendered.

**OLDHAM.**—A Musical Festival was held on March 6th, at the re-opening of the Dalton St. United Methodist Church. Special hymns and anthems were given at each service, and in the evening the cantata, "Daniel," was effectively rendered by an augmented choir. Solos by Miss A. Duncalf, Mr. F. Swindles, and Mr. Fred. Marner, were very much appreciated. The organist was Mr. Wm. Ramsbottom. Conductor, Mr. Robert Kershaw.

The newly-formed Vocal Society, of Crompton (an outcome of the reception given to the Brass Band on its return from the Crystal Palace, London), held their

first concert on March 8th, in the Co-operative Hall, Shaw. The society, which numbers about 80 members, rendered Sir W. Sterndale Bennett's "May Queen" before a large audience, and are to be congratulated on the success of their first venture. The Rochdale Philharmonic Society sent a strong contingent of instrumentalists which added to the excellence of the concert. The artists were Miss Lilian Hayes (Soprano), Madame Dawson (Contralto), Mr. W. A. Stark (Tenor), and Mr. W. Shimmells (Bass). Conductor, Mr. Frank Evans.

An excellent performance of an Operetta, entitled "Zurika," was given at the Trinity Wesleyan Sunday Schools, on March 12th, and again repeated by request on the following Tuesday evening.

**SURBITON.**—The annual gathering of the local Free Church Council was held in the Assembly Rooms on March 2nd, the principal speakers being the Rev. Wm. Cuff and the Rev. Richard Roberts. The united choir, composed of about 150 voices, and Mr. George Eaton Hart, the conductor, had reason to be proud of their performances, which consisted entirely of Mendelssohn selections. In the favourite eight-part chorus, "Judge me, O God," (*43rd Psalm*) and three choruses and a chorale from *St. Paul*, the choir sang with intelligence and finish, particularly in "O great is the depth," and the familiar "Sleepers, wake." The orchestra lent valuable aid, and in addition played German's "Nell Gwyn" suite with marked success, and a Capriccio by Mendelssohn, the piano being artistically played by Miss Florrie Hart. The solo vocalists each met with great appreciation, viz.: Miss Jessie Hall ("Great Lord of Life"), Miss Jessie Hart ("Hear ye, Israel"), Miss Mary Dyke, L.R.A.M. ("But the Lord is mindful" and "The Promise of Life"), Mr. Samuel Masters ("Sound an alarm" and "Be thou faithful unto death"), and Mr. Sidney Hart ("Lift thy heart"). Recalls were frequent, but were not permitted on account of the lengthy programme. The accompanists were Miss Florrie Hart and Mr. H. Wellard, A.R.C.M., Mr. J. Waite being the leader of the orchestra, and Mr. Charles Holmes acting as choir secretary.

## THE Nonconformist Choir Union

President: Mr. E. MINSHALL.

Chairman of Committee: Mr. ALEXANDER TUCKER.

Treasurer: Mr. FREDERICK MEEN.

Conductor: Mr. FRANK IDLE, A.R.A.M.

Organist: Mr. J. A. MEALE, F.R.C.O.

Secretary: Mr. BERRIDGE, 24, Wallingford Avenue, North Kensington, London, W.

### PUTNEY AND WANDSWORTH BRANCH.

On Monday, February 21st, a combined Social and Annual Meeting was held at the Oxford Road Institute, Putney. In the absence of the President, Mr. A. E. Burley, Mr. W. Hassell occupied the chair. The Treasurer's cash account showed a debit balance of thirteen shillings and some pence, but it is confidently believed that the share of the proceeds of a concert given at Wester Road Chapel, due to the choir, would cover this deficit.

Mr. Berridge, the secretary of the parent union, was present, and for the benefit of some strangers who were attending, gave a brief explanation of the objects and methods of the N. C. U. work.

The officers were all re-elected:—Conductor, Mr. H. V. Cursons; Assistant Conductor, Mr. E. J. Protheroe; Secretary, Miss N. A. Eames; Treasurer, Mr. M. Earland. The secretary read a full and interesting report of the year's proceedings.

#### BURY ST. EDMUNDS FREE CHURCH CHOIR.

An effort has been made by Mr. Lawrence W. Smith to form a contingent from the various Free Church choirs in Bury to visit and take part in the Nonconformist Choir Union Festival at the Crystal Palace in July next. A meeting for this purpose was held on Tuesday, March 8th, in the Wesleyan Schoolroom, when, by a unanimous vote, it was decided to form a choir, and names of members were taken. After a general discussion and an explanation by Mr. Smith of the objects of the Union and benefits to be derived by affiliation, etc., the meeting was adjourned till Tuesday, the 15th, when a very successful meeting was held at the Y.M.C.A., at which the following officers were elected:—Conductor, Mr. D. A. Ruddle; Accompanist, Mr. Allen G. Davis; Secretary and Treasurer, Mr. Lawrence W. Smith.

There are now 170 choirs affiliated for the Twenty-second Annual Festival to be held in July. There is still room for more. Letters from choirmasters in possession of the book of music are frequently received bearing testimony to the excellency of the 1910 selection.

Mr. Frank Idle will hold a conductors' rehearsal at Orange Street Congregational Church, St. Martin's Street, Leicester Square, W.C., on Monday, April 18th, at 8 p.m. Choirmasters are particularly requested to attend, and singers generally are invited.

Mr. Idle's amplified notes are now ready and may be obtained by conductors of local choirs or accompanists on application to the secretary.

The London and Provincial District Rehearsals will commence about the 23rd of May.

London Rehearsals will be arranged in Districts where a sufficient number of choirs are affiliated by April 18th to justify a separate fixture. The lists will be ready for distribution on May 9th.

The Festival of Empire and pageant of London will be continued into the month of July, in connection with which a reduction of fares to Crystal Palace to public to 1/6 is announced.

#### NORTHERN PSALMODY FESTIVAL.

The twenty-first annual choral festival of the Darlington and Stockton District Psalmody Association, held March 9th, was a magnificent success. The sight alone of the huge chorus of over 1,500 singers was worth travelling some distance to see, whilst to hear this mighty host thunder out some striking passage was to experience a thrill of wonder, awe, and the joy of power. The person with "music in his soul" must surely have felt a responsive throb as the various emotions and effects produced by music as depicted in Dudley Buck's part-song, "Hymn to Music," were given out by the choir. The light and shade, the varying passages, "now breathing softly like a gentle flute," "now rushing and roaring in tempest arising, like thunder it rolls," all received sympathetic treatment, and it was little short of marvellous that a chorus practising in numerous sections, with only one full rehearsal, should have gone through such a complex piece in such a brilliant manner. The other hymns, anthems, etc., making up the varied and interesting programme were also sung excellently, expression, attack, and cohesion being good. Mr. Frank Annable,

of Manchester, the composer of the harvest anthem, "To Thee, O Lord, our hearts we raise," was present to hear the performance of his work. It is an anthem of considerable merit, and was highly appreciated.

Miss Maude Keightley has a sweet, sympathetic soprano voice. She sang with excellent taste and feeling, "Hear ye, Israel," and "Let the Bright Seraphim." Miss Ethel Thompson sang, "Lead, Kindly Light" (Barnard), with great acceptance. The baritone soloist, Mr. Charles Tree, gave magnificent renderings of his songs, being encored for Handel's aria, "O ruddier than the cherry." Mr. W. Thompson, one of the choirmasters connected with the association, tastefully sang the solo in Mendelssohn's anthem, "O come, let us worship," and joined the other soloists in Sullivan's part-song, "A Hymn of the Homeland."

Mr. W. Heslop again conducted with his usual skill, and Mr. Felix Corbett ably accompanied the various pieces and delighted the audience with his solo, "Nuptiale." Contrasting this performance with the first held, one is astonished at the wonderful progress made by this choir, amply demonstrating the influence the association has wielded.

The only drawback to the perfect success of the festival was the absence of the President of the Conference. Sir William P. Hartley's visit had been looked forward to with great interest, and it was a great disappointment that his doctor, Sir James Barr, had counselled rest and change. The hope was expressed that Sir William might be able to preside next year. The difficult task of being substitute chairman was admirably discharged by Mr. J. J. Spoor.

### Recital Programmes.

CHELSEA.—In the Congregational Church, by Mr.

Alfred R. Stock:—

Prelude and Fugue in C minor	...	Bach
(a) Meditation, "At Eventide"	}	Lyon
(b) Toccata		
Variations on Hymn-Tune "Bemerton"	...	E. H. Smith
Andantino in D flat	...	Lemare
Lyric Pieces (a) "Arietta"	}	Grieg
(b) "Watchman's Song"		
(c) "Folk Song"		
(d) "Album Leaf"		
Finale to Third Symphony	...	Mendelssohn

CLAPHAM.—In Broomwood Road Wesleyan Church, by Mr. Allan H. Brown, A.R.C.O.:—

Symphony in D minor (1st Movement)	...	Guilmant
Fugue in E flat "St. Ann's"	...	Bach
(a) "Caprice"	}	Guilmant
(b) "Cantilène Pastorale"		
March upon a Theme of Handel	...	Guilmant
Toccata and Fugue in D minor	...	Bach
Marche Funèbre et Chant Séraphique	...	Guilmant
Grand Chœur in E flat	...	Guilmant

CLAPTON.—In Downs Chapel, by Mr. W. C. Webb, F.R.C.O.:—

Offertoire in C	...	Wely
Spring Song	...	Hollins
Introduction to Act III. and Bridal Chorus (Lohengrin)	...	Wagner
Andantino in D flat	...	Wetton
Scherzo	...	Crawford
Overture in E flat	...	Faulkes
Marche Funèbre and Chant Séraphique	...	Guilmant
Prelude in C sharp minor	...	Rachmaninoff
Introduction to Act III. and Pilgrims' Chorus (Tannhauser)	...	Wagner

**HULL.**—In Queen's Hall, by Mr. J. A. Meale, F.R.C.O.

"Allegro Pomposo" from Organ Sonata	J. E. West
Variations on "Sicilian Mariners"	J. A. Meale
Concert Rhapsody	J. A. Meale
(a) Andantino from Pianoforte Sonata	Sibelius arr. by H. A. Fricker
(b) Elegy from the Music to the Tragedy King Christian II.	
(c) "Finlandia" Tone Poem	
Overture "Tannhauser"	Wagner

**ISLINGTON.**—In Caledonian Road Wesleyan Church,  
by Mr. Geo. H. Rees:—

Fantasia in G...	Bach
Andante with variations	Haydn
(a) The Seraph's Strain	Wolstenholme
(b) Le Carillon	
Overture "Jubilee"	Weber

**KINGSHEATH.**—In the Baptist Church, by Mr. G.  
M. Rowe:—

March on a Theme of Handel	Guilmant
Toccata and Fugue in D minor	Bach
Serenata	Wolstenholme
Prelude to Third Act and Bridal March (Lohengrin)	Wagner

**MATLOCK.**—In the Congregational Church, by Mr.  
H. Douglas:—

Allegro (Sonata 5)	Guilmant
Requiem æ ternam	Harwood
Nachstück	Schumann
Moment Musical	Schubert
Andante and Variations	Beethoven
Prelude and Fugue, D minor (No. 3)	Mendelssohn
Chant sans Paroles	Lemare
Scherzo	Wolstenholme
Variations on a Theme by Handel	Luz
Larghetto and Finale (from Symphony)	Lynes

**MELTON MOWBRAY.**—In the Primitive Metho-  
dist Church, by Mr. Harry Barratt, A.L.C.M.

Overture to Occasional Oratorio	Handel
Chant Sans Paroles	Tschaikowsky
Russian Patrol	Rubinstein
Rosamunde Entracte No. 2	Schubert
March in F	Fabian Rose
Andante and Allegro	Bach

**OLDHAM.**—In the Moravian Church, by Mr. William  
Lawton:—

Solemn March	Smart
Cantilene	Peace
Largo	Dvorak
Concerto, "Cuckoo and Nightingale"	Handel
Romance	Lee
Theme (varied) in A minor	Faulkes
Fantasia "Mariners Hymn"	Luz

**PADDINGTON.**—In Westbourne Park Chapel, by  
Mr. Alfred Hollins:—

Overture, No. 2	Hollins
Prelude to "Parsifal"	Wagner
Prelude and Fugue in D	Bach
Adagio	Pleyel
Pan	Godard
Scherzo	Turner
Improvisation	
Intermezzo	Hollins
Overture "William Tell"	Rossini

**TORQUAY.**—In Belgrave Congregational Church, by  
Dr. Orlando A. Mansfield:—

Alexandra March	Josiah Booth
Pastorale Fantastique in C	Purcell J. Mansfield
"Sion now her head shall raise, Tune your harps to songs of praise"	G. F. Handel
Larghetto in D, Op. 108	W. A. Mozart
Sonata in A, Op. 65, No. 3	Mendelssohn
Chanson Pastorale in E	H. M. Higgs
Improvisation on the Hymn-Tune "Eaton"	

Dr. Mansfield  
Melodia in A minor ... Filippo Capocci  
Chœur Triomphale in D, Op. 26 ... Henry Hackett

**WOLVERHAMPTON.**—In Queen Street Congrega-  
tional Church, by Mr. Amos Keay:—

Sonata in A flat	Rheinberger
(Introduction and Allegro—Adagio—Fugue)	
Largo (from "New World Symphony")	Dvorak
Two Studies	Heap
March ("Le Prophete")	Meyerbeer
"Berceuse"	Hollins
"Toccata"	Capocci

## Staccato Notes.

At the Stratford Festival there were about 3,000 competitors.

It is said that the composer of "Bill Bailey" has been found in a Workhouse.

Mr. Henry Baker, Mus. Bac., the hymn-tune writer, who died recently, left £10,523.

Lord Shaftesbury recently sang two songs at a Mis-  
sion Service in the Tower Hamlets.

Miss Marie Hall is to tour in South Africa next winter. She has been guaranteed £10,000.

Mr. Fred. W. Wadely, Mus. Bac., F.R.C.O., has been appointed organist at Carlisle Cathedral. He is only twenty-seven years of age.

There was a scene of great enthusiasm at the close of the performance of "Elektra," conducted by Richard Strauss, at Covent Garden on the 12th ulto.

The recent Festival at Newcastle-on-Tyne produced a profit of £317, and the Southport Festival a loss of £538, which the guarantors will have to find.

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## To Correspondents.

A.B.M.—It is always sung by a treble voice.

VIOLINIST.—It is German.

C.R.H.—We do not know the piece.

ANDANTE.—Send us the anthem and we will try and answer your question.

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